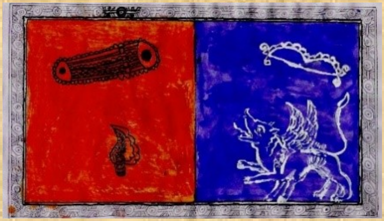
ISSN 2229-547X VIDEHA
विदेह ३५९ म अंक ०१ दिसम्बर २०२२ (वर्ष १५ मास १८० अंक ३५९)

(विदेह www.videha.co.in)

विदेह प्रथम मैथिली पाक्षिक ई पत्रिका
मानुषीमिह संस्कृताम्



विदेह- प्रथम मैथिली पाक्षिक ई-पत्रिका

सम्पादक: गजेन्द्र ठाकुर



transliterate those archives and create translated/ transliterated web-archives; and the right to e-publish/ print-publish all these archives⠲ ⠗⠉⠝⠜⠆ ⠜⠗/ ⠎ ⠆⠛ ⠈⠗⠖⠅⠗ ⠈⠎ ⠈⠎⠜ ⠈⠏⠟ ⠏⠪⠇⠊⠅ ⠜ ⠈⠏ ⠈⠗⠅ ⠜⠉⠊⠎ ⠗⠉⠝⠜/ ⠎ ⠆⠛ ⠈⠗⠖ (⠎ ⠆⠏⠹⠗ ⠈⠜ ⠤⠎ ⠈⠎⠗⠑⠜⠿⠊⠎ ⠈⠧ ⠗⠉⠝⠜⠅ ⠜⠗/ ⠎ ⠆⠛ ⠈⠗⠖⠅⠗ ⠈⠎ ⠈⠎⠜ ⠏⠪ ⠈⠝) editorial⠲staff⠲videha@gmail⠲com ⠅⠑⠄ ⠏⠑⠇ ⠈⠿⠄⠉⠉⠑⠜⠈⠿⠅ ⠗⠹⠏⠉⠑⠄ ⠏⠹⠜ ⠎⠅ ⠄⠎ ⠁⠝⠊,⠎ ⠆⠛⠉⠑ ⠅⠂ ⠈⠏⠝ ⠎ ⠆⠟⠊⠏ ⠈⠎ ⠏⠗⠊⠉⠿ ⠜ ⠈⠏⠟ ⠎ ⠈⠅ ⠨⠝⠅ ⠅⠑⠇ ⠛⠑⠇ ⠗⠊⠿⠊ ⠎⠑⠉⠊ ⠏⠹⠜⠃ ⠙⠊⠹ ⠑⠎⠂ ⠏ ⠈⠗⠅ ⠜⠉⠊⠎ ⠗⠉⠝⠜/ ⠎ ⠆⠛ ⠈⠗⠖ ⠎ ⠃⠅ ⠅⠿⠏⠠⠗⠜⠊⠿ ⠗⠉⠝⠜⠅ ⠜⠗/ ⠎ ⠆⠛ ⠈⠗⠖⠅⠗ ⠈⠎ ⠈⠎⠜⠅ ⠇⠛⠏⠑ ⠑⠨⠈⠑⠊ ⠜ ⠚⠎⠂ ⠗⠉⠝⠜⠅ ⠜⠗/ ⠎ ⠆⠛ ⠈⠗⠖⠅⠗ ⠈⠎ ⠈⠎⠜⠅ ⠝⠜⠏ ⠝⠊⠁ ⠈⠑⠊ ⠫⠎⠂ ⠔⠎ ⠆⠏⠜⠙⠅⠜⠩⠔⠝ ⠈⠑⠊⠹ ⠎⠉ ⠈⠏⠜⠙⠅ ⠧⠊⠙⠑⠓ ⠠⠤⠏ ⠈⠗⠅ ⠜⠉⠊⠎ ⠗⠉⠝⠜⠅ ⠧⠑⠃-⠜⠗ ⠑⠅ ⠜⠊⠧/ ⠙⠔⠉-⠜⠩⠜⠗⠊⠎ ⠧⠑⠃-⠜⠗ ⠑⠅ ⠜⠊⠧⠅ ⠝⠊⠗ ⠈⠉⠜⠿⠅ ⠈⠩⠊⠅ ⠜⠗, ⠔ ⠎ ⠃ ⠜⠗ ⠑⠅ ⠜⠊⠧⠅ ⠈⠝⠥⠧⠜⠙ ⠜⠇ ⠊⠏ ⠈⠹ ⠆⠎⠗⠜ ⠜ ⠎⠅ ⠗⠅ ⠧⠑⠃-⠜⠗ ⠑⠅ ⠜⠊⠧⠅ ⠝⠊⠗ ⠈⠉⠜⠿⠅ ⠈⠩⠊⠅ ⠜⠗; ⠜ ⠔ ⠎ ⠃ ⠜⠗ ⠑⠅ ⠜⠊⠧⠅ ⠠⠤⠏ ⠈⠗⠅ ⠜⠉⠝/ ⠏ ⠈⠗⠊ ⠆⠿-⠏ ⠈⠗⠅ ⠜⠉⠝⠅ ⠈⠩⠊⠅ ⠜⠗ ⠗ ⠅⠔⠎ ⠑⠝⠊⠹ ⠔ ⠎ ⠃ ⠇⠑⠇ ⠅⠑⠝⠗ ⠗⠭⠽⠇ ⠈⠿⠔/⠏⠜⠗⠊⠉ ⠈⠗⠏⠊⠅⠅ ⠏ ⠈⠗⠜⠧⠩⠜⠝ ⠝⠔⠈⠔,⠎⠑ ⠗⠭⠽⠇ ⠈⠿⠔/ ⠏⠜⠗⠊⠉ ⠈⠗⠏⠊⠅⠅ ⠊⠉⠉⠤⠡ ⠗⠉⠝⠜⠅ ⠜⠗/ ⠎ ⠆⠛ ⠈⠗⠖⠅⠗ ⠈⠎ ⠈⠎⠜ ⠧⠊⠙⠑⠓⠎⠄ ⠝⠔ ⠋⠥⠟⠙⠥⠹ ⠧⠊⠙⠑⠓ ⠔ ⠏⠎ ⠈⠗⠊⠅ ⠜⠅ ⠏⠜⠎⠉⠑ ⠙⠓ ⠻⠜ ⠁⠅⠅ ⠝⠊⠅⠇⠊⠎ ⠈⠑⠔ ⠚⠑ ⠉⠜⠅ ०१ ⠜ १५ ⠞⠊⠙⠊⠅⠑⠄
www⠲videha⠲co⠲in ⠏⠗ ⠔ ⠏ ⠈⠗⠅ ⠜⠉⠊⠎ ⠅⠑⠇ ⠚⠜⠊⠎ ⠁ ⠈⠔⠊⠹



(⠅⠔⠗⠈⠞⠊⠇⠞⠜ ⠏⠈⠗⠹⠍ ⠠⠏⠇⠈⠇⠧ ⠠⠏⠓⠊⠇
⠙⠕⠓⠜⠲)

⠍⠜⠝⠑ ⠜⠨⠗ ⠗⠳⠏⠔ ⠨⠜⠍⠈⠓ ⠝⠊⠗⠈⠍⠜⠼⠅⠂ ⠕⠊⠏⠗
(⠛⠙⠈⠽-⠏⠙⠈⠽ ⠗⠳⠏⠔) ⠍⠰⠉ ⠚⠄ ⠝⠄ ⠇⠜⠝⠈⠓⠇ ⠚⠜⠽
⠞⠄ ⠌ ⠞⠈⠗⠊⠘⠥⠧⠝⠗⠳⠏⠔ ⠟⠑⠞⠈⠗⠍⠑ ⠕⠅⠗
⠅⠔⠗⠈⠞⠊⠗⠳⠏⠔ ⠇⠞⠈⠞⠔ ⠅⠑⠞⠜ ⠏⠎⠗⠞⠲

⠁⠝⠥⠅⠈⠗⠍

⠌ ⠁⠰⠅⠍⠑ ⠁⠡⠊:-

१⠲१⠲⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗-⠝⠳⠞⠝ ⠁⠰⠅
⠎⠍⠈⠏⠜⠙⠅⠔⠽

१⠲२⠲⠁⠰⠅ ३५८ ⠏⠗ ⠾⠊⠏⠈⠏⠼⠔

२⠲⠛⠙⠈⠽ ⠨⠼⠈⠫

२⠲१⠲⠝⠊⠞ ⠝⠧⠇ ⠎⠥⠘⠜⠯⠉⠝⠈⠙⠈⠗ ⠽⠜⠙⠧- ⠃⠄⠛-१
(⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗)

२⠲२⠲⠎⠰⠞⠕⠯ ⠅⠥⠍⠜⠗ ⠗⠜⠽ '⠃⠾⠕⠓⠔'- ⠏⠰⠛⠗⠊⠏⠜-
⠮⠜⠗⠜⠧⠜⠓⠊⠅ ⠥⠏⠝⠈⠽⠜⠎- ⠜⠺⠍ ⠨⠑⠏

२⠲३⠲⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠔⠽⠼ ⠏⠢⠝ ⠈⠗-
⠏⠜⠫ ⠐⠗ ⠃⠔⠯⠔⠍⠑ ⠝⠢⠿⠜⠁ ⠃⠢⠽⠜⠝ ⠜ ⠰⠽⠃ ⠔⠝ ⠈⠫
⠏⠢⠙ ⠈⠗

२⠲४⠲⠗⠱⠙⠝ ⠰⠝⠃ ⠏⠤⠗⠢- ⠊⠍⠽⠃ ⠑ ⠅ ⠙⠜

२⠲५⠲⠰⠿⠙⠢⠹ ⠏ ⠈⠗⠊⠜⠙ ⠏⠼ ⠈⠻⠇ - ⠜⠫ ⠈⠍⠃ ⠇

२⠲६⠲⠰⠿⠙⠢⠹ ⠏ ⠈⠗⠊⠜⠙ ⠏⠼ ⠈⠻⠇ - ⠍⠱⠻⠏⠗
(⠴⠜⠗⠜⠧⠜⠶⠢⠅ ⠤⠏⠝ ⠈⠼⠜⠊)

२⠲७⠲⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠔⠽⠼ ⠏⠢⠝ ⠈⠗-
⠏⠜⠫ ⠐⠗ ⠃⠳⠍⠢ (⠤⠏⠝ ⠈⠼⠜⠊)- १६⠍ ⠅⠑⠏

२⠲८⠲⠝⠢⠗ ⠈⠍⠇ ⠜ ⠅ ⠗ ⠈⠼- ⠁ ⠿ ⠈⠝⠢ ⠙⠢ ⠅⠜ (⠃⠜⠿- १०)

२⠲९⠲⠗⠍⠜⠅ ⠗ ⠉⠪⠯⠗⠢- ⠑⠇ ⠗⠰⠔/ ⠍⠝⠤⠯ ⠈⠽⠅
⠗⠅ ⠈⠫/ ⠧⠢ ⠃⠢⠝ ⠈⠝ ⠏ ⠈⠗⠅ ⠜⠗⠅ ⠗⠅ ⠈⠫
⠊⠍ ⠈⠃ ⠨⠯⠢⠫ ⠁ ⠝ ⠈⠼ ⠰⠜⠝⠅ ⠜⠗⠢/ ⠗⠅ ⠈⠫
⠊⠍⠳⠶(Blood Group)/ ⠤⠉ ⠈⠉ ⠗⠅ ⠈⠫
⠉⠜⠏(Hypertension)/
⠏ ⠈⠗⠫⠢⠪⠅ ⠈⠊⠔⠅ ⠜⠗⠅ (Antioxidant)/ ⠏⠜⠉⠝
⠫ ⠅⠫ ⠈⠗⠒(Digestive System)/

⠛⠌⠎⠈⠾⠈⠗⠕⠕⠎⠕⠖⠑⠚⠊⠁⠇ ⠗⠊⠖⠈⠇⠅⠈⠎ ⠃⠔⠍⠜⠗⠔(GERD)

२⠲१०⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜- ⠅⠹⠜-१ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲११⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇ ५ ⠾⠜ ⠅⠹⠜- ⠅⠹⠜-२ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१२⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜- ⠅⠹⠜-३ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१३⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜- ⠅⠹⠜-४ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜- ⠅⠹⠜-५ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१५⠲⠅⠥⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏- १ ⠾⠜ ⠇⠣⠥⠅⠹⠜- ⠫⠂⠗ ⠅⠹⠔ ⠅⠑

३⠲⠏⠙ ⠈⠼ ⠅⠼ ⠈⠫

३⠲१⠲⠗⠜⠚ ⠅ ⠊⠩⠕⠗ ⠍⠊⠩ ⠈⠗- ⠮⠕ ⠅⠜

३⠲२⠲⠜⠩⠔⠯ ⠁ ⠝⠉⠊⠝ ⠈⠓⠜⠗- ⠙⠳ ⠾⠜ ⠛⠚⠇

४⠲⠎ ⠆⠎ ⠁⠅ ⠂⠗⠶ ⠅⠼ ⠈⠫

४⠲१⠲⠫⠜⠲ ⠙⠔⠏⠊⠅ ⠜- ⠉⠍ ⠈⠏⠳⠎⠜⠓⠊⠶ ⠈⠽⠽⠩⠕
⠧⠊⠇ ⠜⠎ . (⠯⠯ ⠈⠺⠕⠉ ⠈⠡⠧⠜⠎ .)



⠌⠈ ⠰⠅⠍⠑⠈ ⠡⠊:-

१⠲१⠲⠛⠚⠑⠝⠈⠙ ⠈⠗ ⠺⠜⠅ ⠤⠗-⠝⠱⠞⠝⠈ ⠰⠅

⠖⠍ ⠈⠏⠜⠙⠅ ⠔⠽

१⠲२⠲⠈ ⠰⠅ ३५८ ⠏⠗ ⠾⠊⠏ ⠈⠏⠼⠔

१⠲१⠲⠛⠚⠑⠝⠈⠙ ⠈⠗ ⠺⠜⠅ ⠤⠗-⠝⠱⠞⠝⠈ ⠰⠅

⠖⠍ ⠈⠏⠜⠙⠅ ⠔⠽

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First Time for Maithili

Diorama International Film Festival is going to be held

from 30th November to 04th December
The Venue is Instituto Cervantes, Hanuman Mandir Road, Connaught Place, New Delhi
https://www∶diorama∶in/
https://watch∶diorama∶in/story-market/
https://watch∶diorama∶in/story/the-science-of-words/
DIORAMA 2022 PRESENTS
Title: The Science Of Words (Three Maithili Stories translated into English by the Author himself)
AUTHOR BIO: THE AUTHOR GAJENDRA THAKUR IS EDITOR OF VIDEHA
Synopsis: The Sun is in the fifth sign of the zodiac, normally between the sixteenth of August to the sixteenth of September∶ If you want to dry something then it is the best time to do so, since during this period the most intense light and heat of the Sun falls on earth∶ During this fifth sign of the zodiac the palm leaves remain under the Sun, a part of Milu's fathers annual preservation plan, to instill life in these palm leaves∶
STEP 1: Click on the 'Register' Button at the top and make the payment∶ Once completed, you will get an email confirming the payment and you will get access to the platform within an hour∶
STEP 2: For the log-in process, enter your registered email address only that you have used while registering∶
STEP 3: The system will send an OTP to your registered email address∶ Once you have submitted the valid OTP and successfully logged in, you will be able to access all the content∶
STEP 4: If you have already registered and yet are unable to login to the website then:
a∶ Ensure you are using your registered email address, without any extra space or characters∶ b∶ If you have

recently bought the pass then please wait for at least 60 minutes for account activation c⠲ Contact support team using our email festival(at)diorama⠲in

२

⠗⠜⠚⠙⠑⠧ ⠍⠼ ⠈⠫⠇ ⠏⠗ ⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠤⠗⠅
⠾⠊⠏ ⠈⠏⠼⠔

Parallel Literature in Maithili and Videha Maithili Literature Movement

T⠲K⠲ Oommen writes in the "Linguistic Diversity" Chapter of "Sociology", 1988, page 291, National Law School of India University/ Bar Council of India Trust book: "⠲⠲⠲ the Maithili region is found to be economically and culturally dominated by Brahmins and if a separate Maithili State is formed they may easily get entrenched as the political elite also⠲ This may not be to the liking and advantage of several other castes, the traditionally entrenched or currently ascendant castes⠲ Therefore, in all possibility the latter groups may oppose the formation of a separate Maithili state although they also belong to the Maithili speech community⠲ This type of opposition adversely affects the development of several languages⠲"

T⠲K⠲ Oomen further writes: "⠲⠲⠲ even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi⠲ For example, both Grierson who undertook the classic linguistic survey of India and S⠲ K⠲ Chatterjee, the national professor of linguistics, stated that Maithili is a distinct language⠲ But yet it is treated as a dialect of Hindi"⠲ (ibid, page 293)

Parallel Literature

The references to parallel literature are found in Vedas, where Narashanshi is referred to as parallel literature⠲

Parallel Literature in Maithili

The need for parallel literature in Maithili arose due to the constant onslaught on literature and dignity by the Public and Private Academies, for example, Maithili-Bhojpuri Akademi of Delhi, Maithili Akademi of Patna, Sahitya Akademi of Delhi, Nepal's Prajna Pratishthan, all of which are government Academies•: In addition to these Academies, the onslaught on Maithili Literature and dignity was constantly done by the so-called literary associations which were recognised by the Sahitya Akademi and were the main tool for usurping all the literary space meant for this language•: Besides these, the funding to these and other parochial associations and organisations led to the presentation of an interface in the name of Maithili, which was mediocre and non-representative•:

VIDEHA MAITHILI LITERATURE MOVEMENT AND A PARALLEL HISTORY OF MAITHILI LITERATURE

Therefore, the missing portions, the ignored and non-represented aspects of society, started to be chronicled•: It led to the depiction marked by the richness of vocabulary and experiences and was a revolution in literature and art as far as people speaking Maithili are concerned•: The quality now has not remained mediocre•: The real power of the Maithili language was realised by the native speakers, mediocrity was replaced by excellence•: This attempt at the writing of History of Parallel Literature for the Maithili Language arose as the mediocre agency (private and governmental) funded so-called mainstream literature, which has no readership, and no acceptance among the speakers of Maithili continued to be presented by these Akademies as representative literature•: Literary journals like Museindia (www•:museindia•:com) were also used for their sinister design•: The mediocre interface of

Maithili literature was presented by the government radio and television stations also•:

RAJDEO MANDAL- THE POET, THE NOVELIST

The constant shedding of Tears -Maithili poem by Sh•: Rajdeo Mandal - from his anthology of poems "Ambara"
Out of the eyes of my beloved
tears like a river
always keep flowing
and in that water of tears
people plunge
some feel cold
and some feel hot
some say wow!
and some feel bad•:
but my blind-deaf accomplice
does not care,
her tears always keep flowing
but after some time her tears stopped coming out
now perhaps she has emptied herself of tear
or
is she storing it !?

The verse is not a popular genre, but it is appreciated by a few•: For a language like Sanskrit, the volunteers who are engaged in its popularisation, are using simple Sanskrit prose for it•: They translate short stories and novels from other Indian languages into simple Sanskrit•: Here the translation of the verse is barred as the verse is read by none•: In a language, the number of speakers is so little that a need has been felt for organising camps for its spoken form, translation from verse into that language is considered a misuse of resources•:

In Maithili, the situation has become grave•: If we envisage

a situation where there are no villages left, the number of speakers of this language would become almost NIL•: People would speak in Maithili only in seminars and sittings•: The need is already being felt for pronunciation and vocabulary enrichment classes even for the authors and singers of Maithili•:
Then what is the purpose of writing verse in this language? What is the purpose and what is the need for it? People write verse due to paucity of time, as the other genres require the devotion of more time•: The situation becomes even more grave when people give the reason for writing verses in this way•:
In this situation, the happenings of the neighbourhood, personal ambition, derogatory remarks about others; and the travelogue, all have become the subject matter of verse•: But why not use prose for these kinds of subjects? The short stories are transformed into drama form to stage it•: But what is the purpose of converting prose into a poem?
The answer is both obvious and simple for those who know the so-called dried main channel of Maithili literature•: The readers of the converted poems are only the partisan-critiques•: And writers of those great poems themselves throw eulogies on themselves as they have understood the call for self-sufficiency in this way•: Why depend on others for it? They write long prefaces in prose and add it to their collection of verses, declaring their verses as great and path-breaking!
Who will understand the value of the creation of verse? The personal worldly experiences, if these are not allowed to percolate deep down, would not be able to transform into great poems, even though those might be in rhythm•: The spiritual and other-worldly thinking, howsoever non-

concrete would still not be able to mesmerise, if that is not able to meet the worldly and make itself relevant, even though it is non-rhythmic or subscribes to a particular partisan grouping or uses crutches of ideology॰: The essential needs of man are food, clothes and housing॰: And after that the spiritual thinking and related needs॰: When Buddha asked this question to all those who were seen participating in the festivities, asked whether they know the eventuality of death and if they do, how can they participate in those festivities॰: Likewise, the modern Maithili poets, when they find the base of their language-culture and economics missing behind their feet, even then they refuse to accept that truth and then they try to insert the -isms to the national-international happenings into their poems, they want to create patronising literature for the depressed classes and the natives, they want to become a benefactor and so it fails to have a cutting-edge effect॰:
But when Rajdeo Mandal writes:
From the percolating drops of blood
The earth has become freshly-bathed
The bird then asks
Asks from its heart
In the incoming heavy and pitch-dark night
Would our species survive?
, then it goes into our blood and the blood starts running fast॰: The species of the poetics of the poet or the species of that bird? No nod of partisan critiques or a self-obsessed preface is required for this poem॰: No cartel or crutches of ideology are required for this creation॰:
So the poem needs excellence॰: It requires a base of language and culture॰: It does not need imported plots and subjects, which are imported to do favours to the poem॰: It also does not need the imported emotion, which would be a

superficial attempt for searching for the disappearing language, and culture, which has gone missing; and during times of dwindling economy of the region•:
A good poem can be written on any subject, it can be written on the anxiety of Buddha, regarding the future of mankind, for consoling the heart also otherwise people will have to go to the pseudo-preachers, on and for the language, culture and economy otherwise we will soon have to start camps for Maithili•: The transmigration of imagery is also required, otherwise, we will have to create an artificial atmosphere for the poet; for their poems, we will have to arrange stages, and a staging camp will have to be organised for their artificial vocabulary and ideology•: And people would have to be trained for it•: The poets of the so-called mainline of the dried drain are just doing that•:
The rhythm and ups and downs of the Maithili language, the cultural and professional superiority of its proletariat brimming with confidence, having all kinds of professional and cultural skills, the superiority of its cooperative living style, cultural conservatism, polity, daily affairs, social values, morality, economic situation and adaptation amid flood-ravaged economy; the religion and philosophy all should be the subject of Maithili poem•: And if that does not happen it would become one-sided, it will get entrenched after getting lopsided, would become dead, fit to be framed and put onto the wall•:
To create poetry is a necessity, a literary urge for creation fulfilling this urge•: When the people of Mithila would go to the camps for learning the Maithili language, then can only we start questioning the need for writing poems and the purpose for creating all types of verse forms•: Only then we should discuss the futility of writing poems in

Maithili**:** And that day must not come, for the poets would have to remain alert**:** And so is Rajdeo Mandal and that is why "Ambara" a collection of the poem written by him has become the best collection of this genre in the first decade of the 21st Century**:** His collection of poems "Vasundhara" is the next step**:** The excellence of verse created by Rajdeo Mandal is because of its foundation, the foundation of language and culture**:** The excellence is because he does not have to import the contents of his subjects**:** He does not import emotions either, you will find none**:** The expressions of his imagery lie in the rich vocabulary that he possesses**:** Creating a poem is the only way left for Rajdeo Mandal**:** He has to create poems, it's a literary hunger and essentiality of his literary existence**:** The emotions are poured out in a spinning rhythm and become his poetry**:**

"Rahab Ahink Sang"- (Will remain with you only)- From "Ambara"
Crying, calling
My throat dried
The lips dried
As if I was thirsty
The corpses all around
Are laughing at me
Nobody is listening to my voice
Where has went
My society
It was necessary to break
The conservatism
Turning of direction
For the future
You all are yourself the Greats
Move forward and leave the squabbling

No interruption will be able to stop it
I have not done any big crime
Hey Respected you, come here
Do not get angry
I will not break any law henceforth
I will not bother any of you now-on
Keep your kingdom
I do not want the headgear, the throne
I will not change my colour anymore
I will be with you all only, peacefully꞉

RAJDEO MANDAL- THE FICTION WRITER

"Paro" of Nagarjun-Yatri, (notwithstanding the unanswered question of whether it was written originally in Maithili or was a translation from Hindi into Maithili by the author himself) did depict first-hand hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times꞉ He did depict the socio-cultural situation of the period꞉ The novel "Hamar Tol" (My quarter of the village) by Rajdeo Mandal is a first-hand account of his "Dhanuk" caste of Mithila and has been written in the settings of the socio-cultural situation that this caste is peculiarly placed in꞉ He inserts everything in it, the belief, which is sometimes not rational; social reform, love, hate, hope as well as disappointment꞉ There was a void after Lalit꞉ The mainstream, as it is called, writers of the Maithili language got themselves into a maze due to their chosen subjects꞉ The dark enveloped the literary scene wherein they found the exit tough, the going-on impossible꞉

The "Hamar Tol" of Rajdeo Mandal purifies the account of the second-hand account by Lalit in "Prithviputra"; and as a result, the parallel movement of the stream was able to take along the main course of literature and moved it

forward and made it relevant•:
The author, being a realistic writer, has been forced to make the ending a tragic one•: He refuses to see some struggles or is not able to see those, or nobody can see these•: But he gives details of those struggles too•:
"Everyone left the scene in a hurry•:
There began a fight between the Crow and the Myna•: That fight remained unseen, only the tree saw it•: And the tree saw many more things, but yet the tree remained silent"•:
The complexity and perplexity of that silence could be refined and presented owing to the first-hand experiences of those unseen things by second-hand accounts•: And that's why this novel has secured its position in the literary history of Maithili literature•:
Five short stories by Rajdeo Mandal
Rajdeo Mandal adjudged the following five stories as the best of his short stories:
Rusal Bauwa (An Angry Boy)
Avak (Speechless)
Bechuak Suiter (A Sweater for Bechua)
Electionak Bhoot (The Ghost of Election)
and Rakhbar (The Village Guard)•:
The first one Rusal Bauwa (An Angry Boy) was written for the "82nd Sagar Raati Deep Jaray", a night-long short story recitation programme held every three months in the villages of Mithila, where the short-story writers read their new and unpublished short stories•: Another writer critically acclaims the read short stories and the process goes from evening to morning•: This time it was decided that only children's literature (short stories) would be recited and this event was held in my village•: The criticism of Rajdeo Mandal's short story was assigned to

Narayani•: Narayanji noted that this short story reminded him of Premchand's famous short-story Idgah•: The story goes on like that•: The son of Fekan is angry, he wants new clothes otherwise he won't go to the Durga Pooja fair•: The son of Dhirendra Babu has new clothes•: Dhirendra Babu is rich but Fekan is poor, but his son is much ahead of Amit, son of Dhirendra Babu in every respect, be it study or sports•: A discussion ensues between Fekan and his wife, his wife accuses him of not fulfilling his responsibility even towards his son•: His son listens to all these discussions and consoles his father•:

Avak (Speechless) begins with some hilarious moments•: Jitu reaches his in-law's house where his brother-in-law introduces him to his friend•: This person seems to be part of the robber gang, and he saved his life•:

Bechuak Suiter (A Sweater for Bechua) deals with bonded labour, and poverty and hints at thinking along caste lines among the police force also•: The boy at the teashop is a child labourer•: It depicts entrenched corruption in the police force•:

Electionak Bhoot (The Ghost of Election) is a commentary on the electoral process and democracy•: The craft where the protagonist depicts a sequence of events, which turns out to be happening in his dream, is a wonderful treat•:

Rakhbar (The Village Guard) is the story of Musba, the guard•: His son gives a spear to his wife (Musba's daughter-in-law) and instructs her to pierce the body of Musba in case Musba quarrels with her•: Musba, who is a terror outside is tamed inside his house•: Then the wordplay extends to the story of Sumna who attacks him when he is behaving lecherously with her•:

In all the stories you will find the use of words and

contexts which is absent in mainstream literature⠲ The vibrant life, the story of gloom, and cultural paraphernalia even amid poverty were never heard of before the parallel tradition storytellers came to the scene⠲

Issue No⠲ 88 (November-December 2019) of Muse India at http://museindia⠲com/Home/PastIssue displays Maithili literature in a very poor light⠲ Moreover, it wrongly claims to be a representative review of Maithili Literature, whereas it was only in line with the Sahitya Akademi, Delhi; a mere representation of the so-called "dried main-drain"⠲ It is expected that Muse India will correct itself by announcing an issue exclusively devoted to the parallel tradition of Maithili literature⠲

⠈ ⠏⠝⠍ ⠆⠞⠧ ⠈⠼ editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠎⠥⠲

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⠅ ⠝⠝⠏⠥ ⠓ ⠗⠥⠜⠄ ⠎⠜

⠃ ⠔⠾ ⠇ ⠛⠜⠑⠮ ⠃ ⠜⠄ ⠎ ⠗⠕⠏⠑⠛⠜

⠎⠊⠎⠕⠓⠊ ⠇ ⠑⠇ ⠅⠔ ⠮⠕⠻ ⠇ ⠑ ⠛⠟⠜

⠁ ⠗⠊⠅ ⠰⠉⠝*** ⠁ ⠗⠊⠅ ⠰⠉⠝

⠇ ⠜⠾ ⠏⠑ ⠴⠥⠝⠊⠟⠕ ⠗⠓⠌ ⠴⠥⠝⠊⠟⠜ ⠅⠔ ⠳⠔

⠁ ⠠⠻⠑_⠁ ⠠⠻ ⠉⠥⠏⠅ ⠑ ⠎⠑

⠝⠪ ⠃ ⠢⠑ ⠗⠜⠮⠊ ⠏⠑ ⠙⠎ ⠃ ⠢⠑ ⠗⠜⠮ ⠏⠑⠆

⠕⠇ ⠌⠮ ⠉⠥⠝⠮⠜

⠴ ⠅⠌ ⠁ ⠖⠎⠕⠎ ⠢⠮⠜ ⠗⠓⠌

⠝ ⠰⠛⠑⠇⠅ ⠥⠎⠑ ⠮⠌⠟⠜⠗ ⠅ ⠊⠟⠜

⠾⠏⠟ ⠜⠝⠑

⠢⠕⠛⠮⠌ ⠗ ⠅⠧⠜⠇ ⠔ ⠅ ⠪⠝ ⠅ ⠗⠑⠛⠜

⠎⠜⠮_⠜⠺ ⠾⠜ ⠝ ⠣⠅ ⠜ ⠅⠥⠾ ⠈⠾⠜ ⠅ ⠜⠾⠊ ⠅⠳⠄ ⠾⠑

⠅ ⠜⠾ ⠗ ⠏⠑

⠅⠌ ⠅⠊⠗ ⠝⠑⠧⠇ ⠜

⠏⠢⠕⠺⠝⠑ ⠇ ⠑⠅ ⠗

⠓⠜⠅ ⠙⠜⠑ ⠃ ⠥⠇ ⠜⠅ ⠗

⠢⠥⠜⠟⠇ *** ⠢⠥⠜⠟⠜ ⠓⠥⠜

⠫⠑⠝⠍⠜⠗ ⠈⠅⠅ ⠩⠃ ⠈⠙⠅⠕⠯⠃⠫ ⠧⠊⠎⠈⠞⠂ ⠗⠞⠡⠌,
⠏ ⠈⠗⠜⠽ ⠄ २३ ⠧⠕⠇ ⠈⠽⠱⠍ ⠎⠄ ⠃ ⠑⠩⠔⠍⠑ ⠡⠌,
⠜⠏ ⠈⠗⠧⠜⠎⠔⠏ ⠈⠗⠜⠽ ⠄ ⠕⠅ ⠗ ⠝⠜⠛⠗⠊⠅ ⠞⠜ ⠇ ⠑⠇ ⠇ ⠌
⠚⠜⠑⠃ ⠇ ⠜⠫⠑⠝⠊⠎ ⠃⠜⠯⠜⠅ ⠏⠗⠔⠟⠜⠍⠑
⠁ ⠝⠥⠞ ⠈⠞⠔⠗ ⠈⠼ ⠃⠂ ⠚⠜⠊⠡ ⠹⠊⠲ ⠑⠇ ⠾⠜ ⠍⠓⠊⠇ ⠜
⠚⠑ ⠫⠑⠝⠊⠎⠎⠄ ⠧⠊⠧⠜⠓ ⠇ ⠅⠑⠝⠑⠗ ⠓⠹⠊ ⠓⠥⠝⠅ ⠗
⠃ ⠉ ⠈⠉⠜⠫⠑⠝⠍⠜⠗ ⠈⠅⠅ ⠝⠜⠛⠗⠊⠅ ⠃⠂ ⠛⠑⠇ ⠍⠥⠙⠜
⠕ ⠇ ⠓⠇ ⠝ ⠈⠓⠊ ⠚⠑ ⠃⠜⠯⠜⠏⠑⠏⠗ ⠃ ⠫ ⠈⠫ ⠅ ⠺⠊⠝ ⠓⠕⠊
⠡⠌, ⠫⠑⠝⠊⠎⠎⠑⠓⠕⠕⠊⠍⠑ ⠁ ⠝⠥⠞ ⠈⠞⠔⠗ ⠈⠼ ⠃⠂
⠚⠜⠊⠡⠹⠊⠲ ⠚⠝⠎ ⠆ ⠅ ⠈⠽⠜⠧⠜⠟⠑⠞ ⠈⠗⠖⠇ ⠅ ⠡⠕⠾
⠗⠓⠃ ⠫⠑⠝⠊⠎⠧⠕⠅ ⠜⠃⠥⠇⠑ ⠗⠔⠇⠑ ⠇ ⠓⠜⠝⠊⠅ ⠜⠗⠅
⠝⠌ ⠘⠑⠇ ⠌⠲
⠓⠊⠝ ⠈⠙⠔⠚⠌⠓⠊⠎⠜⠃⠑ ⠈⠏⠝ ⠃⠳⠛⠕⠇ ⠃ ⠿⠑⠇ ⠅
⠁ ⠡⠊⠕⠊⠓⠊⠎⠜⠃⠑ ⠕⠅⠗⠩⠃ ⠈⠙⠜⠧⠇⠔⠝⠌⠃ ⠐⠻⠇
⠡⠌ ⠲ ⠈⠍⠑⠗⠊⠅⠜⠍⠑ ३५० ⠩⠃ ⠈⠙⠅ ⠈ ⠆⠛ ⠈⠗⠑⠚⠔⠅
"⠓⠜⠊ ⠏ ⠈⠗⠑⠅ ⠈⠧⠑⠝ ⠈⠎⠔" ⠜ ३५०० "⠃ ⠑⠎⠊⠅ ⠧⠗ ⠈⠫
⠇ ⠊⠎ ⠈⠾"⠓⠜⠊⠎ ⠈⠅⠳⠇ ⠅ ⠡⠜⠞ ⠈⠗ ⠇⠑⠇ ⠡⠌ ⠚⠑
⠅ ⠈⠗⠍⠩⠄ ⠅⠭⠇ ⠑⠚⠜⠛ ⠈⠗⠑⠚⠥⠑⠾⠎ ⠈⠅⠳⠇ (⠗⠞⠑
⠏⠕⠎ ⠈⠾ ⠛ ⠈⠗⠑⠚⠥⠑⠾⠅⠑⠄ ⠛ ⠈⠗⠑⠚⠥⠑⠾⠎ ⠈⠅⠳⠇
⠇⠓⠇ ⠚⠜⠊ ⠡⠌) ⠮⠗⠊⠏⠓⠥⠄ ⠉⠇ ⠜⠏⠗ ⠙⠥⠛⠥⠝⠜
(⠛⠑⠗ ⠘⠜⠯⠜⠲⠑⠅⠇ ⠈⠾⠔⠅ ⠡⠜⠞ ⠈⠗ ⠇⠑⠇) ⠃⠂ ⠚⠜⠊
⠡⠌⠲ ⠎⠜⠓⠊⠞ ⠈⠽⠅ ⠧⠊⠙ ⠈⠽⠜⠗ ⠈⠹⠔/
⠎⠜⠓⠊⠞ ⠈⠽⠅⠜⠗ ⠇⠑⠇ ⠌⠎⠄ ⠙⠎ ⠛⠥⠼⠜ ⠈⠏⠑⠟⠊⠞
⠓⠕⠊⠞ ⠈⠡⠊⠲ ⠓⠊⠝ ⠈⠙⠔⠍⠑ ⠈⠏⠧⠜⠙, ⠚⠅ ⠗⠜
⠓⠊⠝ ⠈⠙⠔⠅ ⠏⠥⠗⠕⠮⠜⠇ ⠕⠅ ⠝⠊ ⠥⠏⠓⠜⠎⠍⠑
⠜⠆⠉⠇⠊⠅ ⠥⠏⠝ ⠈⠽⠜⠎/⠇⠑ ⠅⠝ ⠇⠓ ⠌⠞ ⠡⠹⠊ ⠜ ⠑⠅
⠞⠗⠓⠑⠄ ⠝⠅⠜⠗⠌⠎ ⠡⠹⠊, ⠅⠑⠄ ⠡⠕⠻⠊ ⠓⠊⠝ ⠈⠙⠔⠅
⠅⠧⠊⠜ ⠥⠏⠝ ⠈⠽⠜⠎⠅⠜⠗ ⠈⠺⠍⠜⠧⠗ ⠈⠛⠅ २०००
⠩⠃ ⠈⠙⠅ ⠩⠃ ⠈⠙⠜⠧⠇⠔⠎⠄ ⠎⠜⠓⠊⠞ ⠈⠽ (⠏⠙ ⠈⠽,

(१२७५-१३५०)

⠛⠥⠇⠕⠅ ⠙⠎⠍ ⠨⠼⠈⠫

⠛⠥⠇⠕ ⠅⠑⠄ ⠙⠳⠾⠜ ⠎⠥⠏⠜⠗⠔ ⠙⠳⠾⠜ ⠝⠕⠞ ⠍⠑ ⠜⠽⠇

⠡⠌-⠑⠅⠾⠜ ⠇⠜⠇⠕ ⠏⠼⠈⠫⠊⠞ ⠅⠑ ⠏⠕⠞⠔ ⠅⠑ ⠃⠊⠽⠜⠓

, ⠙⠕⠎⠗ ⠎⠜⠗⠊ ⠅⠑ ⠺⠌⠦⠔ ⠅⠑ ⠃⠊⠽⠜⠓⠲

⠛⠥⠇⠕⠅ ⠑⠛⠜⠗⠓⠍ ⠨⠼⠈⠫

⠛⠥⠇⠕ ⠍⠜⠇⠂⠅⠎⠄ ⠾⠊⠗⠈⠉ ⠍⠜⠰⠛⠞, ⠕⠝⠌ ⠙⠑⠞⠌

⠞⠂ ⠑⠅ ⠈⠅⠕ ⠛⠕ ⠜⠍ ⠅⠊ ⠇⠥⠉ ⠈⠉⠔ ⠃⠕⠛ ⠝⠌ ⠓⠥⠈ ⠿

⠙⠑⠞⠲

⠧⠜⠫ ⠅⠍⠊⠩⠝⠗ ⠏⠝⠗⠓ ⠎⠪ ⠾⠜⠅⠜⠲⠲
⠑⠍⠏⠑ ⠲⠲ ⠏⠜⠄⠉ ⠓⠚⠜⠗ ⠾⠜⠅⠜⠲⠲
⠍⠰⠞⠈⠗⠔⠲⠲ ⠙⠎ ⠓⠚⠜⠗⠲⠲
⠎⠗⠅⠜⠗⠔ ⠜⠙⠍⠔⠲⠲ ⠉⠜⠗⠊ ⠇⠜⠨⠅ ⠉⠑⠇⠲⠲
⠜ ⠖⠑⠗ ⠕⠊ ⠏⠜⠊ ⠇⠑⠇ ⠗⠛⠻⠜⠲⠲
⠚⠛⠙⠄⠎ ⠇ ⠑⠄ ⠕⠊⠍⠑ ⠎⠄ ⠑⠅ ⠇⠜⠨ ⠉⠜⠓⠔⠲⠍⠤⠙⠜
⠇ ⠑ ⠅⠅ ⠣⠥⠗⠌ ⠡⠹⠊ ⠗⠊⠟⠊⠽⠜⠄ ⠇ ⠛⠲
"⠗⠊⠝⠊⠽⠜⠰ ⠥⠙⠜⠎ ⠈ ⠿⠲ ⠃ ⠃ ⠜ ⠍⠝ ⠏⠻⠄⠈ ⠑⠡⠢⠢⠢
⠹⠜⠊ ⠛⠑! ⠅ ⠫⠑ ⠡⠜⠢ ⠈ ⠅ ⠜⠚ ⠗⠓⠄⠢⠢⠢ ⠳⠅ ⠗⠜ ⠅⠑⠇ ⠄
⠚⠑ ⠓⠜⠅ ⠹⠊_⠃ ⠃ ⠜! ⠓⠪ ⠃ ⠃ ⠜!⠢⠢"

⠚⠥⠇ ⠊⠻⠜⠅ ⠈⠗⠊⠡ ⠈⠾⠳⠧⠜⠅ ⠈ ⠟⠥⠹⠊⠗ ⠑⠄ ⠈⠿
⠡⠉ ⠈⠃ ⠟ ⠈⠮ ⠃ ⠇ ⠜ ⠮⠹⠗⠄⠊, ⠚⠥⠇ ⠊⠻⠜
⠅ ⠈⠗⠊⠡ ⠈⠾⠳⠧⠜⠅ ⠥⠗ ⠈⠮ ⠈⠧⠜⠮⠗ ⠡⠉ ⠈⠃ ⠟ ⠈⠮ ⠃ ⠇ ⠜
⠮⠹⠗⠄
⠚⠹⠇ ⠊⠻⠜⠅ ⠈⠗⠊⠡ ⠈⠾⠳⠧⠜ ⠈ ⠏⠟ ⠏⠕⠹⠄ "⠧⠗ ⠈⠫,
⠫⠜⠿⠇ ⠛⠿ ⠑⠼ ⠈⠫ ⠟⠕⠧⠇ "⠩⠑ ⠊⠼ ⠈⠾⠗_
⠾⠑⠅ ⠈⠡ ⠈⠾⠥⠁ ⠇ ⠊⠾⠄ ⠉⠜⠟⠑ ⠈ ⠟ ⠈⠾⠗_⠏⠜⠹ ⠈⠻⠾⠜⠅
⠡ ⠆⠅ ⠇ ⠈⠏⠟⠜ ⠹⠑⠇ ⠟ ⠈⠓⠊, ⠉⠟⠑ ⠅ ⠕⠟⠕ ⠏⠜⠹ ⠑⠅ ⠾⠜
⠹⠑⠇ ⠜⠗⠉⠑ ⠃ ⠟ ⠈⠟ ⠟⠜ ⠗⠓⠊ ⠡⠅ ⠅⠑⠢ ⠡⠑ ⠕
⠏⠜⠹⠅ ⠑⠄ ⠡ ⠆⠇ ⠟ ⠃ ⠓⠄ ⠑⠹⠊⠢
⠜⠃ ⠛⠥⠇ ⠕⠉⠑ ⠹⠑ ⠅⠳, ⠗ ⠆⠚⠔⠾⠜ ⠗ ⠆⠚⠟⠡⠄ ⠑⠓
⠧⠕⠾⠅ ⠑⠅ ⠓⠚⠜⠗ ⠾⠅ ⠜ ⠟⠗⠑⠙⠃ ⠜ ⠹⠊⠻⠑⠾⠄⠢
⠉⠥⠹⠜ ⠕ ⠟⠊⠏⠾ ⠈⠾⠜ ⠃⠄ ⠚⠜⠊ ⠑⠄⠢ ⠏⠥⠇ ⠃ ⠜
⠉⠕⠹⠄⠅ ⠑⠄ ⠚⠊⠾⠑⠾⠄⠢ ⠑⠉⠢⠏⠄⠢ ⠅ ⠑⠗ ⠑⠃ ⠑⠅ ⠈⠉⠟
⠑⠊⠄⠢
⠡⠑ ⠡⠥ ⠃⠜⠿ ⠉⠟ ⠈⠙ ⠈⠗ ⠿⠜⠹⠧ ⠾⠑⠅ ⠈⠡ ⠈⠾⠅
⠅ ⠟⠾⠑⠅ ⠈⠡⠾ ⠾⠜⠅ ⠊ ⠃ ⠑⠟⠑ ⠑⠃ ⠜ ⠛⠍⠑⠍ ⠕⠑⠢ ⠡⠑
⠓⠥⠟⠅ ⠜ ⠃⠑⠾⠗ ⠥⠗⠊⠿⠜⠊⠾ ⠓⠑⠾⠟ ⠈⠓⠊ ⠜ ⠡⠑
⠧⠊⠡ ⠈⠾ ⠐⠗⠾ ⠗⠗⠏⠉⠑ ⠃ ⠓⠜⠗ ⠃ " ⠃⠕⠾"⠉⠑

२०२२

⠅⠍⠎⠄ ⠅⠍ ⠑⠅⠾⠜ ⠜⠗ ⠏⠜⠺ ⠏⠐⠻⠇ ⠚⠜ ⠎⠅⠌⠑⠲
⠚⠥⠇⠊⠽⠜ ⠅⠈⠗⠊⠎⠈⠾⠕⠧⠜ ⠃⠕⠇⠔-⠃⠜⠝⠔⠅⠑⠄
⠽⠹⠜⠧⠞ ⠗⠜⠨⠃⠜⠅ ⠜ ⠅⠊⠡⠥ ⠏⠜⠺ ⠚⠑ ⠍⠝⠥⠅ ⠁ ⠅⠎⠄
⠁⠇⠛ ⠁⠡⠊ ⠅⠑⠗ ⠗⠳⠏⠍⠑ ⠇⠑⠨⠅⠅ ⠁⠮⠊⠅⠜⠗ ⠜
⠅⠗⠈⠞⠧⠈⠼⠅ ⠧⠗⠈⠼⠙ ⠅⠗⠌⠞ ⠡⠹⠊⠲

(⠚⠜⠗⠔⠲⠲)

⠁⠝⠥⠇⠛⠈⠝⠅-१
⠃⠝⠌⠞-⠃⠊⠛⠻⠌⠞-⠎⠥ ⠘⠜⠯⠉⠝⠈⠙⠈⠗ ⠽⠜⠙⠧⠅ ⠅⠹⠜
⠎⠰⠛⠈⠗⠓⠅ ⠎⠍⠔⠟⠜ (⠧⠊⠙⠑⠓ ⠔-⠏⠞⠈⠗⠊⠅⠜ ISSN
2229-547X VIDEHA (since 2004) www⠲videha⠲co⠲in
⠍⠑ २००९ ⠍⠑ ⠔-⠏⠈⠗⠅⠜⠩⠊⠞ ⠒⠍⠗ ⠜⠇ ⠑ ⠆)
⠎⠥ ⠘⠜⠯⠉⠝⠈⠙⠈⠗ ⠽⠜⠙⠧⠚⠔⠅ "⠃⠝⠌⠞ ⠃⠊⠛⠻⠌⠞"
⠅⠹⠜-⠎⠰⠛⠈⠗⠓⠅ ⠎⠃ ⠅⠹⠜⠍⠑ ⠎⠄ ⠁⠮⠊⠅⠜⠰⠩⠍⠑ ⠔
⠘⠑⠾⠞ ⠚⠑ ⠅⠹⠜ ⠨⠊⠎⠈⠎⠜⠎⠄ ⠃⠑⠩⠔ ⠑⠅⠾⠜ ⠹⠔⠍
⠇⠑ ⠜⠛⠜⠄ ⠃⠐⠻⠇ ⠁⠡⠊ ⠜ ⠁⠏⠝ ⠅⠜⠚ ⠅⠞⠍ ⠅⠗⠊⠞⠓⠊
⠁⠝⠈⠞ ⠏⠈⠗⠜⠏⠈⠞ ⠅⠑⠝⠑ ⠁⠡⠊⠲ ⠙⠕⠎⠗ ⠧⠊⠩⠑⠾⠞⠜
⠁⠡⠊ ⠑⠅⠗ ⠘⠜⠯⠜⠲ ⠃⠇⠉⠝⠍⠜⠅ ⠘⠜⠯⠜ ⠕⠓⠊
⠥⠏⠝⠈⠽⠜⠎⠅ ⠍⠥⠨⠈⠽⠏⠜⠞⠈⠗⠅ ⠜⠞⠈⠍⠅⠹⠜⠞⠈⠍⠅
⠘⠜⠯⠜ ⠁⠡⠊ ⠍⠥⠙⠜ ⠑⠞⠑ ⠔ ⠘⠜⠯⠜ ⠅⠹⠜⠅⠜⠗⠅ ⠁⠏⠜
⠡⠝⠈⠓⠊ ⠜ ⠞⠜⠓⠊ ⠁⠗⠈⠹⠑⠄ ⠔ ⠑⠅⠾⠜ ⠧⠊⠩⠊⠯⠈⠾
⠎⠈⠧⠗⠳⠏ ⠇⠌⠞ ⠁⠡⠊⠲ ⠑⠅ ⠙⠊⠎ ⠅⠹⠜⠅
⠥⠏⠙⠑⠩⠜⠞⠈⠍⠅ ⠨⠊⠎⠈⠎⠜-⠏⠊⠓⠜⠝⠔ ⠎⠈⠧⠗⠳⠏
⠛⠈⠗⠓⠼ ⠅⠗⠃⠜⠅ ⠏⠗⠊⠏⠜⠾⠔⠅ ⠧⠊⠗⠥⠙⠈⠮
⠎⠥⠘⠜⠯⠚⠔⠅ ⠅⠹⠜⠅⠑⠄ ⠑⠅⠾⠜ ⠎⠔⠍⠊⠜
⠏⠗⠊⠍⠊⠞⠊⠍⠑ ⠹⠔⠍⠇⠂ ⠅⠑⠉⠇⠃⠜⠅, ⠘⠜⠯⠜⠅
⠩⠊⠇⠈⠏ ⠚⠑ ⠨⠜⠄⠾⠔ ⠙⠑⠩⠔ ⠁⠡⠊ ⠏⠗ ⠮⠈⠽⠜⠝
⠙⠑⠃⠜⠅ ⠎⠍⠈⠍⠊⠇⠊⠞ ⠅⠜⠗⠼⠎⠄ ⠏⠜⠺⠅⠅ ⠑⠅
⠧⠗⠈⠛ ⠇⠑⠄ ⠑⠓⠊ ⠎⠰⠛⠈⠗⠓⠅ ⠅⠹⠜ ⠎⠘⠍⠑ ⠁⠎⠔⠍

[illegible]

[illegible] (http://www⠲videha⠲co⠲in/) [illegible]

ऑ[illegible]

[illegible])

[illegible]

⠑⠓⠊ ⠏⠗⠊⠏ ⠈⠗⠑⠟ ⠈⠽⠍⠑ ⠍⠌⠹⠊⠇ ⠔ ⠅ ⠹⠜ ⠛⠜⠹⠜⠏⠗
⠎⠑⠓⠕ ⠑⠅ ⠾⠜ ⠛⠓⠊ ⠾ ⠔ ⠝⠚⠗⠊ ⠙⠪⠛⠜⠃ ⠌⠲
⠗⠜⠍⠙⠑⠧ ⠴⠜ ⠚⠇ ⠮⠗ ⠴⠜⠅ "⠧⠊⠇ ⠟⠼ ⠙⠜⠍ ⠈⠏⠞ ⠈⠵"
(⠍⠌⠹⠊⠇ ⠓⠊⠞ ⠎⠜⠮⠝, ⠚⠵⠏⠥⠗, १९०६ ⠌⠲) ⠅ ⠑⠄
⠍⠌⠹⠊⠇ ⠔⠅ ⠜⠮⠥⠝⠊⠅ ⠅⠹⠜⠅ ⠏ ⠈⠗⠜⠗⠍ ⠁⠃
⠍⠜⠟⠇ ⠟ ⠈⠓⠊ ⠲⠏⠤⠇⠅ ⠊⠞ ⠍⠊⠹ ⠈⠗⠅ "⠍⠕⠓⠊⠟⠄
⠍⠕⠓⠟" (१९०७-०८), ⠚⠝⠎⠔⠹⠟⠅ "⠞⠜⠗⠜⠅ ⠧⠄⠈⠾⠧ ⠈⠵"
(⠍⠌⠹⠊⠇ ⠜ ⠍⠌⠓⠊⠗, १९१७ ⠌⠲), ⠹ ⠈⠗⠔⠅ ⠂⠗⠿ ⠈⠼
⠺⠜⠅ ⠤⠗⠅ ⠉⠝ ⠈⠙ ⠈⠗⠏ ⠈⠗ ⠃⠜, ⠞⠥⠇ ⠜⠏⠞⠊ ⠎⠑ ⠞⠅
⠍⠙⠝⠗⠜⠚ ⠉⠗⠊⠾, ⠅ ⠜⠇ ⠔ ⠅⠤⠍⠜⠗ ⠙⠜⠎⠅ ⠈ ⠹⠇ ⠜⠅
⠃ ⠙⠇ ⠜ ⠜⠅ ⠜⠉⠊⠝⠔⠅ ⠚⠔⠧⠝, ⠩ ⠈⠵⠜⠉ ⠜⠏⠏ ⠈⠗ ⠸⠜⠅
⠁ ⠅ ⠊⠒ ⠈⠉⠝, ⠩ ⠈⠗⠔ ⠃⠇ ⠈⠇ ⠃⠤⠜⠅ ⠧⠈⠇ ⠎⠑⠫⠜,
⠓⠗⠊⠟⠟ ⠈⠙⠟ ⠺⠜⠅ ⠥⠗ "⠎⠗⠕⠚"⠅ ⠔⠩ ⠈⠧⠗⠔⠵ ⠗⠿⠜,
⠩⠔⠗⠙⠜⠟⠟ ⠈⠙ ⠺⠜⠅ ⠥⠗ "⠧⠊⠟⠿"⠅ ⠞⠜⠗⠜ ⠜ ⠩ ⠈⠵⠜⠍
⠎⠥⠝ ⠈⠙⠗ ⠴⠜ "⠍⠮⠥⠏"⠅ ⠏ ⠈⠗⠞⠊⠱⠜-⠏⠞ ⠈⠗,
⠧⠌⠙ ⠈⠵⠝⠜⠹⠏⠊⠙ ⠈⠗ "⠧⠌⠙ ⠈⠵⠜⠎⠌⠝ ⠈⠮⠥"⠅
⠛⠏ ⠈⠏-⠎⠏ ⠈⠏⠅ ⠅⠗⠊⠑⠜⠟ ⠜ ⠏ ⠈⠗⠃ ⠕⠮ ⠟⠜⠗⠜⠵⠼
⠎⠊ ⠞⠓⠅ ⠃ ⠄⠑⠇ ⠖⠹⠇ ⠜⠑⠇ ⠲ ⠓⠗⠈⠍⠕⠓⠟ ⠴⠜⠅ ⠅ ⠹⠜
⠜ ⠵⠜⠞ ⠈⠗⠔⠅ ⠥⠏⠟ ⠈⠵⠜⠎⠌⠅ ⠜, ⠗⠜⠚⠅ ⠍⠇ ⠉⠑⠾⠗⠔,
⠇ ⠇ ⠊⠞, ⠗⠜⠍⠙⠑⠧ ⠴⠜, ⠃⠇⠗⠜⠍, ⠏ ⠈⠗ ⠃⠜⠌ ⠅⠤⠍⠜⠗
⠉⠪⠵⠗⠄, ⠾⠱⠉⠅ ⠑⠞⠤, ⠗⠜⠚⠉⠔⠓⠟ ⠴⠜,
⠎⠜⠅ ⠑⠞⠜⠝⠟ ⠈⠙, ⠧⠈ ⠃⠱⠞⠈ ⠜⠟⠟ ⠈⠙, ⠎⠥⠝ ⠈⠙⠗ ⠴⠜
"⠩⠜⠎ ⠈⠞ ⠈⠗⠌", ⠮⠌⠗⠑⠝ ⠈⠙ ⠈⠗, ⠗⠜⠚⠑⠝ ⠈⠙ ⠈⠗
⠅ ⠊⠉⠕⠗, ⠗⠑⠧⠞⠔ ⠗⠍⠼⠇ ⠜⠇, ⠗⠜⠚⠑⠝ ⠈⠙ ⠈⠗ ⠧⠈⠉⠇,
⠗⠜⠍ ⠃⠙ ⠈⠗, ⠈⠩⠔⠅, ⠩⠊⠧⠩ ⠮⠗ ⠩ ⠈⠗⠔⠝⠈⠧⠜⠎,
⠏ ⠈⠗⠙⠔⠏ ⠃ ⠊⠓⠜⠗⠔, ⠗⠍⠑⠹, ⠍⠜⠝⠑⠹ ⠈⠧⠗ ⠍⠕⠥⠚,
⠩ ⠈⠵⠎⠉ ⠑⠗⠊⠓⠗⠑, ⠃⠥⠉ ⠞⠗ ⠏⠧⠝, ⠈⠝⠍⠕⠇ ⠴⠜,
⠍⠊⠹⠊⠇ ⠑⠩ ⠅ ⠥⠍⠜⠗ ⠼⠜, ⠓⠗⠊⠙ ⠈⠉⠝ ⠈⠙ ⠈⠗ ⠴⠜,
⠤⠏ ⠜⠮ ⠈⠼⠜⠿ ⠃⠱⠿⠸, ⠗⠜⠉ ⠃⠗⠔⠎ ⠅ ⠜⠏⠻⠊

(http://www⠨videha⠨co⠨in)

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⠇⠑⠲ ⠜ ⠔ ⠣⠾⠝⠜ ⠎ ⠘ ⠑⠊⠝ ⠜ ⠎ ⠘ ⠏◌़⠟⠍⠑
⠍ ⠌⠹⠊⠇ ⠔⠅ ⠑⠄ ⠎⠘⠇ ⠅ ⠗⠻ ⠎⠑ ⠜⠉⠜ ⠁ ⠑⠔⠲
⠁ ⠏⠝ ⠍ ⠅⠾⠧ ⠁⠼ editorial⠒staff⠒videha@gmail⠒com ⠏⠗
⠏⠺⠜⠡⠲

२⠒२⠒⠎ ⠅⠾⠕⠿ ⠅ ⠡⠉⠜⠗ ⠗⠜⠻'⠅ ⠿⠕⠱⠔'- ⠍ ⠅⠛⠗⠊⠝⠜-
⠩⠜⠗⠜⠧⠜⠱⠊⠅ ⠡⠏⠝ ⠁⠻⠜⠎- ⠜⠺⠍ ⠅⠑⠏
⠎ ⠅⠾⠕⠿ ⠅ ⠡⠉⠜⠗ ⠗⠜⠻'⠅ ⠿⠕⠱⠔'
⠍ ⠅⠛⠗⠊⠝⠜- ⠩⠜⠗⠜⠧⠜⠱⠊⠅ ⠡⠏⠝ ⠁⠻⠜⠎- ⠜⠺⠍ ⠅⠑⠏

⠎ ⠃ ⠂ ⠌⠻⠕ ⠊⠎ ⠁⠅ ⠳⠇ ⠙⠊⠎ ⠙⠪⠻⠇ ⠴⠜ ⠗⠱⠇ ⠑⠔⠲
"⠅ ⠔ ⠃⠑⠇ ⠌ ?"
"⠊⠎ ⠁⠅ ⠳⠇ ⠙⠊⠃ ⠴⠑⠃ ⠱⠅ ⠾ ⠍⠜⠇ ⠳⠍ ⠱⠕⠑⠾⠌ ⠝⠑ ?"
" ⠃ ⠻⠊ ⠛⠻⠃ ⠻ ⠃⠑⠇ ⠌ ?"
"⠅ ⠔ ⠃⠑⠇ ⠌ ?"
" ⠑⠍⠫⠔⠑⠍ ⠍⠑ ⠅ ⠔⠟⠜ ⠍⠗⠊ ⠛⠑⠇ ⠑⠑⠇ ⠌⠅ ⠒⠒⠒⠒"
" ⠅ ⠔⠑⠡ ⠃ ⠉ ⠁⠉⠜ ⠅⠜ ⠇ ⠑⠇ ⠅ ⠌ ⠑⠍⠫⠔⠑⠍ ⠲"
" ⠜⠃ ⠅ ⠔ ⠱⠑⠾⠌ ?"
" ⠜⠃ ⠅ ⠔ ⠱⠑⠾⠌ - ⠱⠑⠫⠍⠜⠎ ⠁⠿⠗ ⠏⠗ ⠅ ⠜⠗ ⠁⠗⠧⠜⠔
⠱⠑⠾⠌ ?'

⠑⠿⠗⠖⠕⠗ ⠈⠎ ⠍⠑ ⠑⠇ ⠾⠜, ⠃⠔⠑⠎⠑⠖ ⠍⠑ ⠑⠇ ⠾⠜,
⠑⠇ ⠾⠜ ⠑⠍⠃ ⠔⠃ ⠔⠑⠎ ⠫⠭⠅ ⠈⠾⠗ ⠁ ⠡⠊⠲ ⠉⠔⠝ ⠜⠕⠗
⠏⠜⠅ ⠊⠎ ⠈⠞⠜⠝ ⠅ ⠑ ⠎⠞ ⠿⠥⠋ ⠈⠹ ⠅ ⠑ ⠎⠍⠻ ⠟⠔⠝ ⠾⠜
⠝⠪⠚⠧⠜⠝ ⠎⠑⠝⠜ ⠍⠑ ⠃⠗ ⠈⠞⠔ ⠇⠑⠇ ⠜⠓-⠓⠧⠇ ⠙⠜⠗
⠗⠜⠍⠓ ⠈⠗ ⠐⠗⠙⠻ ⠗⠜⠻,⠓⠧⠇ ⠙⠜⠗ ⠞⠑⠞⠗ ⠺⠜⠅ ⠤⠗
⠜⠕⠗ ⠓⠧⠇ ⠙⠜⠗ ⠅ ⠊⠉⠻ ⠺⠜⠅ ⠤⠗⠲

⠛⠜⠍⠅ ⠉⠪⠓⠙ ⠈⠙⠔ ⠁ ⠡⠊-⠤⠞ ⠈⠞⠗ ⠍⠑
⠛⠝⠪⠇ ⠔,⠙⠅ ⠁ ⠅⠔⠝ ⠍⠑ ⠙⠊⠧⠜,⠏⠑⠔⠍ ⠍⠑
⠎⠓⠤⠗⠊⠿⠜ ⠜⠕⠗ ⠏⠫⠗⠃ ⠍⠑ ⠏⠎ ⠈⠾⠟⠲ ⠛⠜⠍ ⠍⠑
⠛⠪⠻⠛⠜⠍⠜ ⠝⠜⠍⠅ ⠚⠛⠓ ⠏⠗ ⠑⠅ ⠾⠜ ⠓⠜⠔ ⠊ ⠅ ⠳⠇
⠡⠌, ⠋ ⠅⠝⠜⠓⠔ (⠏⠜ ⠅⠝⠏⠥⠗⠜ ⠾⠕⠇) ⠏⠗ ⠍⠊⠞⠊⠇
⠎ ⠈⠅ ⠳⠇ ⠜⠕⠗ ⠏⠤⠗⠝⠔ ⠏⠕ ⠅⠗⠊ ⠏⠗ ⠎ ⠆⠎ ⠈⠅ ⠂⠗⠞
⠎ ⠈⠅ ⠳⠇ ⠁ ⠡⠊⠲ ⠛⠜⠍⠅ ⠏⠓⠊⠇ ⠝⠑⠞ ⠂⠗⠞ ⠈⠧⠇ ⠗ ⠈⠞⠜
⠿⠥⠛⠑⠩ ⠈⠧⠗ ⠗⠜⠿ ⠡⠇ ⠜⠓ ⠲⠞⠙⠥⠏⠗⠜ ⠆⠞ ⠙ ⠈⠗⠔
⠥⠍⠜⠅ ⠜ ⠆⠞ ⠗⠜⠻, ⠩ ⠈⠗⠔ ⠎⠗ ⠈⠧⠑⠹ ⠈⠧⠗ ⠗⠜⠻,
⠩ ⠈⠗⠔ ⠧⠊⠹ ⠈⠧⠑⠹ ⠈⠧⠗ ⠗⠜⠻ ⠜⠙⠊ ⠟⠑⠞ ⠂⠗⠞ ⠈⠧
⠅ ⠑⠇ ⠝ ⠈⠒⠊⠲ ⠁ ⠅⠜⠝ ⠛⠜⠍ ⠁ ⠝⠜⠹ ⠁ ⠡⠊⠲

1999 ⠍⠑ ⠗⠜⠚⠑⠩ ⠈⠧⠗ ⠗⠜⠻ ⠍⠜⠎ ⠈⠾⠗ ⠎⠜⠓⠃ ⠅ ⠑⠄ ⠄
⠓⠞ ⠈⠽⠜ ⠃s ⠛⠑⠇ ⠝ ⠈⠒⠊⠲ ⠓⠤⠝⠅ ⠗ ⠓⠞ ⠈⠾⠜⠗⠜
⠁ ⠅⠝⠕ ⠮⠗⠊ ⠏⠤⠇ ⠊⠎ ⠅ ⠑ ⠛⠊⠗⠖ ⠈⠞ ⠎⠄ ⠃ ⠜⠓⠗
⠁ ⠡⠊⠲

⠛⠜⠍ ⠍⠑ ⠏⠜⠄ ⠉ ⠾⠜ ⠏⠕ ⠅⠌⠗ ⠁ ⠡⠊⠲ ⠛⠜⠍⠅ ⠃ ⠜⠓⠗
⠎⠊⠍⠗⠜⠓⠜ ⠏⠕ ⠅⠌⠗, ⠝⠊⠍⠌⠏⠕ ⠅⠌⠗, ⠛⠪⠻⠛⠜⠍⠜
⠏⠕ ⠅⠌⠗, ⠎⠥⠛⠎⠝⠜ ⠏⠿ ⠈⠾⠔ ⠏⠕ ⠅⠌⠗, ⠝⠊⠧⠊⠜⠛⠗
⠏⠕ ⠅⠌⠗ ⠜⠕⠗ ⠁ ⠛⠗⠃ ⠇ ⠈⠇⠜ ⠏⠕ ⠅⠌⠗ ⠁ ⠡⠊⠲ ⠛⠜⠍
⠏⠑ ⠉⠜⠗⠊ ⠾⠜ ⠍ ⠆⠙⠊⠗ ⠁ ⠡⠊-⠙⠳⠿⠜ ⠓⠞⠤⠍⠜⠝
⠍ ⠆⠙⠊⠗, ⠑⠅ ⠾⠜ ⠍⠓⠜⠙⠑⠧ ⠍ ⠆⠙⠊⠗ ⠜⠕⠗

⠃s ⠛⠑⠇ ⠲

"⠅⠔ ⠁ ⠓⠜⠄ ⠏⠺⠌⠼ ⠃ ⠝⠃ ⠌?"
"⠮⠕⠉⠌ ⠅s⠅ ⠓⠌⠼ ⠡⠌ ⠲"
" ⠛⠔⠉⠅s⠌ ⠁ ⠙⠌⠌ ⠌⠄ ⠁ ⠔ ⠿⠔⠉ ⠉⠑ ⠇ ⠕⠅ ⠅ ⠑⠄
⠚⠕⠿⠅⠲"
"⠱⠄,⠚⠕⠻⠇ ⠚⠑⠫⠌⠲⠲⠲⠲"

⠅ ⠇ ⠉ ⠿⠔⠫ ⠁⠗⠔ ⠟⠌⠅ ⠔⠇ ⠗⠓⠇ ⠑⠔⠲ ⠛⠔⠻⠔ ⠏⠗
⠹⠔⠚⠑ ⠏⠔⠑⠔ ⠚⠔ ⠗⠓⠇ ⠁ ⠑⠔⠲ ⠔⠛⠔⠄ -⠔⠛⠔⠄
⠅ ⠫⠔⠗⠃ ⠙ ⠁⠯ ⠅ ⠇ ⠉ ⠃⠗⠟⠌⠱⠔⠗⠌⠟- ⠃⠗⠟⠌⠱⠔⠗ ⠚⠔
⠗⠓⠇ ⠑⠟⠌⠲ ⠌⠃ ⠌ ⠔⠛⠔⠄ ⠛ ⠔⠛⠔⠚⠇ ⠑⠌⠻⠅ ⠔⠫ ⠑⠅
⠚⠟ ⠃ ⠄⠻⠌ ⠗⠓⠇ ⠑⠟⠌⠲ ⠋⠕⠌⠗ ⠚⠟ '⠉⠗' ⠹⠕⠇ ⠃ ⠔⠫
⠚⠔ ⠗⠓⠇ ⠑⠟⠌⠲ ⠏⠥⠚⠔⠗⠔, ⠔⠉⠔⠗ ⠁⠿⠚⠔, ⠁ ⠟ ⠁⠿
⠏ ⠅⠹⠌⠫⠛⠵, ⠏ ⠅⠉ ⠏⠥ ⠃ ⠁⠿ ⠅ ⠇ ⠉ ⠃⠗⠟⠌⠱⠔⠗ ⠔⠛⠔⠄
⠑⠟⠌⠲

" ⠋⠥⠗ ⠁⠛⠔ ⠏⠓⠗⠔⠟⠔ ⠅ ⠔⠲"
"⠚⠽⠲"
"⠏⠱⠌⠿⠔⠅⠥⠗⠉⠗ ⠁⠙⠌⠟⠔ ⠅ ⠔⠲"
"⠚⠽⠲"
"⠗⠉ ⠅⠫ ⠏⠓⠗⠔⠚ ⠅ ⠔⠲"
"⠚⠽⠲"
"⠏⠓⠔⠙⠑⠧ ⠃ ⠔⠃ ⠔ ⠅ ⠔ ⠲"
"⠚⠽⠲⠲⠲⠲"

⠌ ⠃ ⠅ ⠌⠻⠕ ⠔⠛⠔⠄ ⠅⠏⠇ ⠔ ⠙⠌⠌ ⠏⠻⠔⠌⠫ ⠚⠔ ⠗⠓⠇
⠑⠟⠌⠲ ⠉⠔ ⠅⠟⠏⠥⠗⠔ ⠿⠗⠇ ⠌⠄ ⠇⠅s ⠙⠌⠧⠔ ⠉⠪⠅ ⠥⠗⠌
⠅ ⠫⠔⠗⠃ ⠙ ⠁⠯ ⠇⠕⠅ ⠚⠔ ⠗⠓⠇ ⠑⠟⠌⠲ ⠑⠻⠌⠑ ⠅⠿, ⠉ ⠅ ⠅
⠃ ⠔⠚⠌ ⠗⠓⠇ ⠁ ⠑⠌⠲'⠉⠔⠄ ⠙⠑⠗⠔⠧⠇ ⠌ ⠅ ⠌ ⠚⠟' ⠅ ⠑⠄

(⠙⠕⠎⠗ ⠨⠑⠏)

⠜⠉⠜⠗⠈⠽⠚⠔ ⠍⠰⠞⠈⠗ ⠏⠐⠸⠜ ⠗⠓⠇ ⠡⠹⠊⠝⠈⠓⠲
⠏⠥⠚⠜⠗⠔ ⠃⠜⠃⠜ ⠏⠔⠡⠜-⠏⠥⠡⠜ ⠏⠐⠺⠊ ⠗⠓⠇ ⠡⠹⠊⠲

"⠕⠍⠈ ⠊⠙⠰ ⠙⠥⠗⠈⠧⠜⠙⠇⠰ ⠲⠲⠲⠲⠲⠝⠍:⠲"
"⠕⠍⠈ ⠊⠙⠰ ⠑⠯ ⠏⠥⠯⠈⠏⠍⠈ ⠩⠈⠗⠔ ⠙⠥⠗⠈⠛⠜
⠙⠑⠧⠈⠽⠌ ⠝⠍:⠲"
⠧⠛⠌⠗⠓-⠧⠛⠌⠗⠓ ⠍⠰⠞⠈⠗⠕⠉⠈⠉⠜⠗⠼⠅ ⠃⠔⠉ ⠎⠘
⠅⠊⠽⠕ ⠅⠇⠹ ⠘⠗⠝⠊⠓⠜⠗⠊⠝-⠘⠗⠝⠊⠓⠜⠗
⠅⠞⠜⠗⠃⠙⠈⠮ ⠅⠍⠇⠜ ⠇⠑⠄ ⠚⠇ ⠇⠇ ⠩⠍⠑ ⠃⠗⠊ ⠗⠓⠇
⠡⠹⠊⠲ ⠎⠘ ⠇⠊⠽⠇ ⠇⠑⠄ ⠍⠜⠹ ⠏⠗ ⠇⠇⠅⠜⠏⠛⠻⠄⠝⠔⠇
⠇⠜⠛⠊ ⠗⠓⠇ ⠡⠝⠈⠓⠊⠲ ⠖⠥⠇⠅⠔⠧⠜⠇ ⠜⠏⠛⠻⠔⠲
⠅⠍⠇⠜ ⠅⠊⠝⠜⠗⠑ ⠏⠳⠚⠜ ⠘⠑⠇⠜⠅ ⠃⠜⠙
⠜⠉⠜⠗⠈⠽⠚⠔, ⠏⠥⠚⠜⠗⠔ ⠃⠜⠃⠜ ⠜⠛⠥-⠜⠛⠥ ⠃ ⠐⠻⠊
⠗⠓⠇ ⠡⠹⠊⠝⠈⠓⠲ ⠑⠅ ⠾⠜⠇⠜⠊⠫⠍⠈ ⠉⠗ ⠫⠗⠇ ⠜⠃ ⠞⠊
⠜⠕⠗ ⠙⠕⠎⠗ ⠎⠜⠊⠫ ⠍⠑ ⠛⠰⠛⠜⠚⠇ ⠎⠄ ⠃⠻⠅⠊ ⠅⠑
⠩⠥⠙⠈⠮ ⠇⠗⠌⠜ ⠙⠳⠚⠝⠑ ⠜⠛⠜⠃ ⠐⠻⠊ ⠗⠓⠇
⠡⠹⠊⠝⠈⠓⠲

⠞⠜⠗⠜⠏⠾⠈⠾⠔ ⠓⠕⠑⠞ ⠅⠇⠹ ⠽⠜⠞⠈⠗⠜
⠣⠕⠰⠳⠻⠗⠊⠽⠜ ⠜⠃⠊ ⠛⠑⠇⠲ ⠁⠊ ⠛⠜⠍⠇ ⠇⠕⠇ ⠝⠊
⠁⠏⠝-⠁⠏⠝ ⠣⠗⠇ ⠎⠕⠴⠜ ⠏⠑ ⠗⠎⠈⠞⠜⠇ ⠑⠄ ⠏⠜⠝⠊ ⠎⠄
⠮⠕⠝⠑ ⠡⠹⠊⠲

"⠛⠼⠑⠩ ⠘⠛⠧⠜⠝ ⠅⠔⠲⠲⠲⠲⠲"
"⠚⠽⠲⠲⠲⠲"
"⠅⠜⠗⠈⠞⠊⠅ ⠘⠛⠧⠜⠝ ⠅⠔⠲"
"⠚⠽⠲"
"⠙⠥⠗⠈⠛⠜ ⠍⠓⠗⠜⠝⠔ ⠅⠔⠲"

"⠚⠽⠲"
"⠎⠗⠎⠈⠧⠞⠔ ⠍⠜⠄ ⠅⠔⠲"
"⠚⠽⠲"

⠧⠛⠌⠗⠓-⠧⠛⠌⠗⠓ ⠝⠜⠗⠜ ⠇⠛⠃⠌⠞ ⠅⠇⠩ ⠽⠜⠞⠈⠗⠜ ⠜⠛⠜⠄⠄ ⠜⠃⠊ ⠗⠓⠇ ⠁⠡⠊⠲ ⠣⠻⠔⠣⠰⠾, ⠩⠰⠨ ⠧⠛⠌⠗⠓⠅ ⠃⠔⠉ ⠏⠳⠗⠜ ⠛⠜⠍ ⠘⠅⠈⠞⠊ ⠍⠑ ⠫⠥⠃⠇ ⠁⠡⠊⠲

⠅⠇⠩ ⠽⠜⠞⠈⠗⠜ ⠅⠑ ⠏⠳⠗⠜ ⠛⠜⠍ ⠍⠑ ⠣⠥⠍⠊⠇ ⠛⠑⠇⠲

"⠓⠪, ⠅⠇⠩ ⠅⠞⠜⠗⠃⠙⠈⠮ ⠗⠜⠨⠇ ⠚⠑⠞⠌⠲"
"⠺⠔⠅ ⠡⠌ ⠉⠜⠉⠜⠚⠔⠲"
"⠎⠗⠕⠚, ⠍⠥⠨⠈⠽ ⠅⠇⠩ ⠳⠏⠗ ⠇S ⠚⠜⠥⠲"
"⠺⠔⠅ ⠡⠌⠲"
"⠃⠜⠅⠔ ⠅⠇⠩ ⠅⠑ ⠍⠰⠙⠊⠗ ⠅⠑⠄ ⠉⠜⠗⠳ ⠕⠗ ⠅⠞⠜⠗⠃⠙⠈⠮ ⠗⠜⠨⠇ ⠚⠜⠥⠲"

⠎⠘⠾⠜ ⠅⠇⠩ ⠅⠑⠄ ⠍⠰⠙⠊⠗⠅ ⠃⠑⠎⠍⠑⠰⠾ ⠅⠑ ⠉⠜⠗⠳ ⠕⠗ ⠗⠜⠨⠇ ⠛⠑⠇⠌⠲

"⠍⠜⠞⠜-⠃⠓⠊⠝, ⠮⠈⠽⠜⠝ ⠙⠑⠃⠌-⠩⠗⠃⠞ ⠏⠔ ⠅⠑⠄ ⠚⠜⠽⠃⠲"
"⠍⠜⠄ ⠩⠑⠗⠜⠧⠜⠇⠔ ⠅⠔⠲"
"⠚⠽⠲"
⠎⠘ ⠅⠊⠽⠕ ⠑⠝⠜⠥⠰⠎⠗ ⠅⠑ ⠎⠰⠛ ⠙⠑⠇⠹⠊⠝⠈⠓⠲

⠍⠑⠇⠜ ⠇⠜⠛⠊ ⠛⠑⠇ ⠁⠡⠊⠲ ⠝⠜⠉, ⠝⠜⠾⠅, ⠹⠊⠽⠑⠾⠗, ⠃⠻⠅⠜ ⠴⠳⠇⠜, ⠍⠊⠺⠜⠔ ⠙⠥⠅⠜⠝, ⠍⠝⠊⠓⠜⠗⠜, ⠏⠜⠝ ⠧⠜⠇⠜ ⠧⠛⠌⠗⠓ ⠍⠑⠇⠜⠅ ⠗⠪⠝⠅ ⠅⠑⠄ ⠃⠐⠻⠜ ⠗⠓⠇ ⠡⠌⠲

⠌⠰ ⠗⠪ ⠎⠰⠞⠕⠨, ⠍⠜⠄ ⠅⠞S ⠛⠑⠇ ⠡⠪ ?"

"⠓⠍⠗⠜ ⠝⠓⠊ ⠃ ⠥⠴⠇ ⠁ ⠡⠔⠁ ⠃ ⠜⠃ ⠜⠲"

"⠮⠜⠝⠅ ⠞⠔⠝ ⠃ ⠗ ⠅ ⠇ ⠑⠇ ⠜ ⠃S ⠛⠑⠇ ⠌⠲ ⠅ ⠒⠊⠽⠜
⠙⠑⠞⠌ ?"

"⠓⠍⠗⠜ ⠝⠓⠊ ⠃ ⠥⠴⠇ ⠁ ⠡⠔⠁ ⠃ ⠜⠃ ⠜⠲"

⠛⠗ ⠔⠃ ⠅ ⠚⠊⠝⠛⠔ ⠝⠗⠅ ⠓⠕⠑⠞ ⠡⠌⠲ ⠣⠗ ⠍⠑ ⠑⠅ ⠕
⠅ ⠝⠍⠜ ⠮⠜⠝ ⠝⠓⠊ ⠡⠌⠲ ⠍⠗⠳⠜ ⠅⠑⠞ ⠃ ⠜⠃ ⠳ ⠃ ⠑⠉
⠙⠑⠇ ⠹⠊⠝ ⠁⠒⠲ ⠎⠥⠛⠪⠝⠜⠏⠾ ⠁⠾⠔⠅ ⠅⠑⠞ ⠃ ⠊⠅ ⠜
⠛⠑⠇ ⠌⠲ ⠕⠞S⠗⠜⠓⠌⠗ ⠜⠕⠗ ⠍⠗⠳⠜ ⠤⠏⠚⠌⠞ ⠡⠇ ⠌⠲
⠁ ⠛⠓⠝ ⠎⠄ ⠏⠓⠊⠝⠑ ⠊ ⠚⠜⠝ ⠃ ⠉⠜⠃ ⠌⠞ ⠡⠇ ⠌⠲ ⠁ ⠛⠓⠝
⠍⠑ ⠃ ⠕⠊⠝ ⠎⠄ ⠺⠔⠅ ⠺⠜⠅ ⠮⠜⠝ ⠃S⠚⠜⠽⠞ ⠡⠇ ⠌⠲
⠮⠜⠝⠅ ⠅ ⠾⠝⠔⠅ ⠃ ⠜⠙ ⠣⠗ ⠍⠑ ⠮⠜⠝⠅ ⠿⠑⠗ ⠇ ⠜⠛⠊
⠚⠜⠽⠞ ⠡⠇ ⠌⠲ ⠛⠗⠌⠃⠅ ⠣⠗ ⠃⠗⠊ ⠚⠜⠑⠞ ⠡⠇ ⠌⠲

⠅ ⠍ ⠜⠽ ⠧⠜⠇ ⠜ ⠅ ⠊⠽⠕ ⠝⠓⠊⠲ ⠅⠜⠽ ⠧⠜⠇ ⠜ ⠝ ⠾⠜
⠇ ⠕⠅ ⠲ ⠏⠗⠊⠧⠜⠗⠅ ⠅⠔ ⠙⠩⠜⠓⠑⠞⠌ ⠎⠑ ⠁ ⠆⠙⠜⠚⠜
⠇ ⠛⠜ ⠎⠅ ⠌⠞ ⠡⠔⠲
⠏⠓⠊⠇ ⠃ ⠑⠾⠊⠅ ⠃ ⠁⠽⠜⠓ ⠍⠑ ⠎⠥⠛⠪⠝⠜⠏⠾ ⠁⠾⠔
⠃ ⠊⠅ ⠜ ⠛⠑⠇ ⠝ ⠁⠓⠊ ⠲ ⠙⠕⠎⠗ ⠃ ⠑⠾⠊⠅ ⠃ ⠁⠽⠜⠓ ⠍⠑
⠅ ⠍⠇ ⠜⠚⠔⠞ ⠃ ⠊⠅ ⠜ ⠛⠑⠇ ⠝ ⠁⠓⠊⠲ ⠏⠡⠃ ⠌⠗ ⠃ ⠜⠮⠅
⠜⠕⠗ ⠚⠍⠞⠗⠅ ⠅⠑⠞ ⠖⠥⠎⠊ ⠆⠽⠪ ⠆⠓⠅ ⠱⠜⠝ ⠃ ⠣⠜⠗⠌⠞
⠃ ⠜⠃ ⠳⠚⠔ ⠃ ⠑⠉⠇ ⠜⠹⠊⠲

"⠃ ⠑⠾⠜ ⠍⠗⠞⠪⠲"

"⠛⠌ ⠃ ⠑⠾ ⠅⠪⠅ ⠌, ⠞⠕⠗⠑ ⠃ ⠑⠾⠜ ⠍⠗⠞⠪ ⠲"

"⠓⠑ ⠎⠳⠗⠳ ⠎⠗⠅ ⠜⠗ ⠝⠊⠎⠜⠖ ⠅ ⠗⠊⠽⠓⠲⠲⠲"

"⠜⠛⠊ ⠝⠓⠊ ⠥⠺⠜⠃ ⠓⠔ ⠛⠌ ⠃ ⠑⠾⠉⠕⠙⠔⠲⠲⠲ ⠚⠍⠜⠑
⠍⠗⠞⠪⠲"

"⠑⠇ ⠾⠜ ⠁ ⠇ ⠆⠛ ⠚⠜⠃ ⠑ ⠝⠓⠊ ⠞⠕⠻⠃ ⠪, ⠞⠜⠃ ⠑ ⠜⠃ ⠓⠍
⠩⠜⠝ ⠁⠞ ⠝⠓⠊ ⠓⠑⠃ ⠌⠲"

⠊ ⠊⠎⠈⠅⠳⠇ ⠅⠑⠄ ⠏⠔⠡⠜ ⠍⠑ ⠍⠓⠊⠎ ⠉⠗⠃⠌⠞
⠏⠐⠻⠇⠜⠓⠅ ⠏⠗⠊⠼⠜⠍ ⠡⠇⠌⠓⠲

(⠉⠜⠗⠊⠍ ⠨⠑⠏)

⠎⠈⠧⠗⠈⠛⠔⠽ ⠥⠍⠜⠅⠜⠰⠞ ⠗⠜⠽ ⠚⠔ ⠅⠑⠄ ⠍⠕⠝
⠗⠓⠝⠈⠓⠊ ⠚⠑ ⠛⠜⠍ ⠍⠑ ⠇⠊⠡⠥ ⠓⠑⠃⠜⠅ ⠉⠜⠓⠔
⠚⠜⠓⠊ ⠎⠄ ⠛⠜⠍⠇ ⠝⠜⠍ ⠓⠥⠑⠲ ⠕ ⠉⠌⠞⠔ ⠙⠥⠗⠈⠛⠜
⠏⠳⠚⠜ ⠇⠑⠄ ⠩⠥⠗⠥⠜⠞ ⠛⠜⠍ ⠍⠑ ⠅⠑⠇⠜⠹⠊⠲
⠅⠕⠇⠅⠜⠞⠜ ⠎⠄ ⠍⠊⠌⠈⠞⠈⠖⠄ (⠍⠳⠗⠈⠞⠊⠅⠜⠗)
⠩⠰⠘⠳ ⠏⠜⠇ ⠜⠕⠗ ⠓⠥⠝⠅⠗ ⠾⠔⠍⠅⠑⠄ ⠇⠪⠇ ⠜⠹⠊⠲
⠁⠨⠝ ⠚⠑ ⠙⠥⠗⠈⠛⠜ ⠍⠰⠙⠊⠗ ⠁⠡⠊ ⠕⠓⠔ ⠅⠑⠄
⠏⠡⠃⠗⠊⠽⠜ ⠃⠜⠛ ⠗⠎⠈⠞⠜ ⠇⠑⠄ ⠃⠛⠇ ⠍⠑ ⠉⠌⠞⠔
⠙⠥⠗⠈⠛⠜ ⠏⠳⠚⠜ ⠩⠥⠗⠳ ⠘⠑⠇ ⠲ ⠊ ⠏⠳⠚⠜'
⠍⠰⠛⠗⠪⠝⠜'⠅⠑⠄ ⠄ ⠊⠞⠊⠓⠜⠎ ⠅⠑⠄ ⠎⠘⠎⠄
⠇⠇⠊⠞⠛⠗ ⠉⠔⠚ ⠡⠇⠲

⠙⠑⠩-⠧⠊⠙⠑⠩ ⠅⠑⠄ ⠇⠕⠅ ⠍⠑⠇⠜ ⠙⠑⠨⠌ ⠇⠑⠇ ⠁⠃⠌⠞
⠡⠇⠜⠓⠲ ⠝⠑⠏⠜⠇ ⠮⠗⠊ ⠇⠔⠅ ⠁⠃⠌⠞ ⠡⠇⠜⠓⠲ ⠁⠌
⠉⠌⠞⠔ ⠙⠥⠗⠈⠛⠜ ⠏⠳⠚⠜ ⠍⠑ ⠃⠻⠊ ⠘⠜⠗⠔ ⠾⠎⠍⠾⠎
⠗⠓⠞⠊ ⠡⠇⠌⠓⠲ ⠧⠭⠇⠰⠞⠊⠜⠗ ⠍⠑⠇⠜ ⠍⠑ ⠎⠥⠗⠛⠜
⠙⠑⠃⠜ ⠍⠑ ⠞⠃⠜⠓ ⠗⠓⠞⠊ ⠡⠇⠜⠓⠲ ⠝⠑⠝⠜-⠘⠥⠾⠜ ⠎⠃
⠙⠑⠗ ⠗⠜⠞⠊ ⠮⠗⠊ ⠙⠥⠗⠈⠛⠜ ⠎⠈⠹⠜⠝ ⠕⠛⠗⠜⠑
⠗⠓⠞⠊ ⠡⠇⠜⠓⠲ ⠚⠓⠊⠽⠜ ⠎⠄ ⠏⠊⠎⠈⠞⠈⠗⠔ ⠁⠃⠌⠞
⠡⠇⠹⠊⠝⠈⠓ ⠞⠓⠊⠑ ⠎⠄ ⠙⠥⠗⠈⠛⠜ ⠎⠈⠹⠜⠝ ⠏⠑ ⠘⠔⠻
⠗⠓⠞⠊ ⠡⠇⠲ ⠌⠞⠊⠓⠜⠎⠊⠅ ⠙⠐⠗⠯⠈⠾⠊ ⠎⠄ ⠉⠌⠞⠔
⠙⠥⠗⠈⠛⠜ ⠏⠳⠚⠜ ⠍⠰⠛⠗⠪⠝⠜ ⠅⠑⠄ ⠇⠑⠇ ⠏⠌⠣ ⠉⠔⠚
⠡⠊⠽⠌⠽⠲ ⠛⠜⠍⠅ ⠑⠅ ⠞⠜⠇⠑⠄ ⠄ ⠎⠳⠞⠈⠗⠮⠜⠗ ⠊
⠏⠳⠚⠜ ⠡⠊⠽⠌⠽ ⠞⠄ ⠛⠜⠍⠅ ⠏⠜⠗⠈⠾⠊⠩⠝ ⠅⠑

2019-20

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[illegible]

[illegible] 1992 [illegible]

1993 [illegible]

[illegible]

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⠅ ⠓⠥⠝⠜⠤⠝⠑⠤⠅ ⠓⠥⠝⠜ ⠎⠜⠇ ⠕⠤⠎⠜⠇ ⠚⠥⠿⠇ ⠗⠓⠇ ⠢
⠞⠅ ⠗ ⠑⠅ ⠾⠜ ⠍⠒⠞ ⠈⠧⠏⠳⠗ ⠈⠼⠅ ⠜⠗⠼ ⠊⠓⠔ ⠈⠼ ⠚⠑ ⠕
⠙⠊⠝⠤⠗⠜⠞⠊ ⠍⠊⠹⠊⠇ ⠜⠅ ⠛⠜⠍⠤⠛⠜⠍ ⠣⠡⠍⠌⠞
⠗⠓⠇ ⠹⠊⠲ ⠏⠜⠝⠊ ⠓⠕,⠈ ⠝ ⠈⠓⠻⠓⠕,⠗⠑⠇ ⠍⠑ ⠜⠗⠟⠼
⠓⠕,⠝⠓⠊ ⠓⠕ ⠍⠥⠙⠜⠕ ⠉⠇ ⠇ ⠑ ⠅ ⠗⠞⠜⠓,⠗⠥⠅ ⠞⠜⠓
⠝⠓⠊ ⠲ ⠎⠕⠉⠇ ⠚⠜ ⠎⠅ ⠌⠞ ⠈ ⠡⠊ ⠚⠑ ⠍⠌⠹⠊⠇ ⠔⠅
⠓⠑⠞⠥ ⠓⠥⠝⠅ ⠗ ⠅ ⠞⠑⠅ ⠎⠍⠗ ⠈⠍⠼ ⠈⠼ ⠝⠑ ⠲
⠚⠽⠅ ⠜⠝ ⠈⠞ ⠃ ⠜⠃ ⠳⠅ ⠎⠍⠎ ⠈⠞ ⠚⠔⠧⠛ ⠅ ⠓⠥⠝⠜⠤⠝⠑⠤
⠅ ⠓⠥⠝⠜ ⠍⠌⠹⠊⠇ ⠔⠅ ⠧⠊⠅ ⠜⠎⠉⠑ ⠇ ⠜⠛⠇ ⠗⠓⠇ ⠝⠊ ⠲
⠞⠜⠓⠊ ⠓⠑⠞⠥ ⠍⠳⠇ ⠎ ⠄⠕ ⠓⠳ ⠙⠊⠍⠜⠍⠑ ⠇ ⠜⠛⠇
⠗⠓⠇ ⠹⠊ ⠲ ⠑⠅ ⠞⠄ ⠈⠏⠝⠇⠑ ⠝⠔⠅ ⠍⠜⠮ ⠈⠽⠍⠌⠄ ⠲
⠙⠕⠎⠗ ⠚⠝ ⠜⠝ ⠈⠙⠕⠇ ⠝⠅ ⠍⠜⠮ ⠈⠽⠍⠌⠄ ⠲ ⠙⠡⠹⠱
⠙⠊⠩⠜ ⠈ ⠏⠝⠜⠤⠜⠏⠍⠑ ⠎⠓⠔ ⠜ ⠚⠗⠳⠗⠔ ⠡⠇ ⠲ ⠗⠓⠇
⠎⠖⠇ ⠞⠜⠅ ⠃ ⠜⠞,⠎⠑⠇ ⠕⠅ ⠎ ⠃ ⠈ ⠏⠝⠜⠤⠈ ⠏⠝⠜
⠓⠊⠎⠜⠃ ⠎⠄ ⠞⠅ ⠗ ⠜⠅ ⠇ ⠝ ⠅ ⠗⠌⠞ ⠡⠹⠊⠲ ⠓⠍⠗⠜
⠓⠊⠎⠜⠃ ⠎⠄ ⠔ ⠈⠏⠝⠇⠑ ⠝⠔⠅ ⠍⠜⠮ ⠈⠽⠍⠌⠄ ⠚⠑
⠏ ⠈⠗⠿⠜⠎ ⠅ ⠑⠇ ⠜⠓ ⠞⠜⠓⠊⠍⠑ ⠔ ⠌⠞⠊⠓⠜⠎⠊⠅
⠎⠖⠇ ⠞⠜⠎ ⠃ ⠏ ⠈⠗⠜⠏ ⠈⠞ ⠆ ⠑⠇ ⠜⠊ ⠲

⠍⠌⠹⠊⠇⠔ ⠎⠜⠒⠊⠞ ⠈⠾⠇ ⠎⠞⠊⠓⠜⠎

⠚⠽⠅ ⠜⠝ ⠈⠞ ⠃ ⠜⠃ ⠳⠅ ⠎⠍ ⠈१९४८⠅⠉⠑ A short History of Maithili Literature and the influence of English on it
⠧⠊⠯⠽⠏⠗ ⠊⠇ ⠜⠓⠜⠃ ⠜⠙ ⠧⠊⠩ ⠈⠧⠧⠊⠙ ⠈⠼⠜⠇ ⠾⠊⠄
⠏⠔⠑⠉⠫⠔ ⠅ ⠑⠇ ⠝⠊ ⠲ ⠑⠅ ⠗⠑ ⠜⠮⠜⠗⠏⠗ ⠍⠌⠹⠊⠇⠔
⠎⠜⠓⠊⠞ ⠈⠼⠅ ⠊⠞⠊⠓⠜⠎ ⠏⠓⠊⠝⠑ ⠈ ⠆⠛ ⠈⠗⠑⠚⠔⠉⠑ ⠜
⠃ ⠜⠙⠉⠑ ⠍⠌⠹⠊⠇⠔ ⠍⠑ ⠡⠏⠇ ⠲ ⠔ ⠍⠌⠹⠊⠇⠔
⠎⠜⠓⠊⠞ ⠈⠼⠅ ⠏ ⠈⠗⠹⠍ ⠊⠞⠊⠓⠜⠎ ⠹⠊⠅ ⠲ ⠑⠓⠊
⠏⠥⠎ ⠈⠞⠅⠅ ⠍⠜⠮ ⠈⠽⠍⠎⠄ ⠙⠑⠩⠤⠧⠊⠙⠑⠩⠅
⠧⠊⠙ ⠈⠧⠜⠟⠇ ⠕⠅ ⠝⠊ ⠍⠌⠹⠊⠇⠔ ⠃⠜⠯⠜⠅

"I was happy to inaugurate yesterday the Maithili Book exhibition and to see the large collection of books and manuscripts in Maithili: This demonstrates that Maithili has been for a long time and is today a living language among the people of that area: The language deserves encouragement:" (

[illegible]

(LAWS(PAT)-2002-9-113)

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⠎⠈⠧⠗⠈⠼⠊⠍ ⠙⠊⠝ ⠓⠕⠑⠞ ⠲
⠗⠃⠔⠟⠈⠙⠈⠗ ⠟⠴⠗⠴⠿⠼ ⠏⠊⠩⠈⠗
mishrarn@gmail⠲com
m-9968502767
⠎⠰⠋⠗ ⠁ ⠃:
1⠲⠚⠿⠇ ⠴⠟ ⠈⠞ ⠚⠿⠟ ⠈⠞⠊⠅ ⠴-⠎ ⠰⠏⠴⠙⠅-⠹ ⠈⠗⠔
⠛⠕⠧⠊⠟ ⠈⠙ ⠬⠴
2⠲⠍⠌⠹⠊⠇ ⠔ ⠎⠴⠓⠊⠞ ⠈⠿⠇ ⠊⠞⠊⠓⠴⠎-⠇ ⠑ ⠨⠅ ⠫⠴⠲
⠚⠿⠅ ⠴⠟ ⠈⠞⠍⠊⠩ ⠈⠗
3⠲Jaykant Mishra-Selected writings on Maithili Literature
4⠲Blog of Dr Dhanakar Thakur
5⠲Jaykant Mishra Jayakant Mishra - Wikipedia
https://en⠲wikipedia⠲org/wiki/Jayakant_Mishra
6⠲ anadianant⠲uk
https://anadianant⠲uk/

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⠏⠺⠴⠧⠲
२⠲४⠲⠗⠕⠩⠝ ⠚⠝⠅ ⠏⠥⠗⠔-⠎⠍⠽⠅ ⠑ ⠅ ⠹⠴

⠗⠕⠩⠝ ⠚⠝⠅ ⠏⠥⠗⠔
⠎⠍⠽⠅ ⠑ ⠅ ⠹⠴
"⠃⠴⠛ ⠟ ⠗⠑ ⠃ ⠕⠬⠃ ⠓⠗⠴!⠁ ⠽⠇ ⠪ ⠃ ⠴⠏ ⠎⠥⠝ ⠁ ⠲"-
⠁⠰⠛⠝⠴ ⠴⠛⠳⠅ ⠑ ⠎⠻⠅ ⠏⠗ ⠗⠥⠅ ⠇ ⠛⠴⠻⠔⠌⠑ ⠎
⠥⠞⠗⠌⠞ ⠎⠑⠝⠴⠅ ⠑ ⠚⠞ ⠈⠹⠴ ⠏⠗ ⠴⠚⠗ ⠏⠗⠊⠞⠑
⠏⠾⠊⠽⠴ ⠃ ⠔⠝⠌⠞ ⠃ ⠥ ⠐⠻⠊⠽⠴ ⠍⠎ ⠈⠮⠊⠍ ⠎ ⠈⠧⠗⠍⠑
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⠕⠅ ⠗⠴ ⠍⠪⠅ ⠴ ⠝⠊⠄ ⠙⠑⠇ ⠅ ⠌ ⠲ ⠛⠕⠇ ⠔ ⠗⠕⠓⠊⠞⠅ ⠑
⠏⠊⠺ ⠈⠺⠔ ⠡⠑⠙⠌⠞ ⠅ ⠗ ⠈⠉⠔⠅ ⠑ ⠾⠴⠾ ⠡⠑⠙⠌⠞

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⠗⠓⠇ ⠜ ⠈ ⠈⠠⠊, ⠿⠹⠜- ⠧⠊⠹⠑⠳ ⠊⠉ ⠈⠏⠜⠹⠅ ⠉⠼ ⠈⠻⠇
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⠁ ⠧⠙⠜⠟⠇⠑⠇ ⠁⠍⠗ ⠙⠓⠠⠙ ⠗⠜⠍⠕⠇ ⠍ ⠰⠝⠇ ⠧⠂⠉⠜⠗
⠍ ⠰⠉ ⠙ ⠈⠧⠜⠗⠜'⠁ ⠍⠗ ⠙⠓⠠⠙ ⠗⠜⠍⠕⠇ ⠍ ⠰⠝⠇
⠗⠜⠿ ⠈⠫ ⠈⠗⠠⠹ ⠏⠥⠗⠎ ⠑⠅ ⠜⠗- 2022'

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editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠙⠜⠤⠲

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"⠍ ⠆⠞ ⠈⠗⠔ ⠏ ⠈⠗⠧⠗ ⠁ ⠏⠝ ⠌⠍ ⠈⠗⠜⠾⠇ ⠔ ⠞⠜⠚⠔⠧⠝
⠁ ⠧⠊⠧⠜⠓⠊⠞ ⠗⠓⠞⠜"?
⠏ ⠈⠗⠬⠜⠝ ⠜⠍⠜⠞ ⠈⠽ - "⠓⠍⠗⠕ ⠅ ⠊⠁⠄⠥ ⠑⠓⠝⠑ ⠌⠝
⠏ ⠈⠗⠞⠜⠞ ⠓⠕⠄⠞ ⠁ ⠈⠠⠊ 1⠓⠍ ⠅ ⠞⠑⠅ ⠕ ⠃ ⠑⠗ ⠓⠥⠜⠅ ⠜
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⠌⠑⠝⠜⠏⠫⠊ -"⠅ ⠫⠑⠅ ⠕ ⠗⠜⠣⠜⠿⠇ ⠁ ⠏⠝ ⠅ ⠝ ⠈⠽⠜⠅
⠧⠊⠧⠜⠓ ⠌ ⠌⠅ ⠎⠩ ⠗⠜⠣⠜ ⠏⠤⠗⠳⠗⠧⠜ ⠌ ⠆s ⠣⠕⠻⠧⠜⠅
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"⠓ ⠆s ⠔ ⠇ ⠜⠫ ⠫s ⠜⠓⠜ ⠆ ⠌⠫ ⠈⠫⠑ ⠅ ⠓⠔⠫ ⠙⠊⠅ ⠓⠥ ⠆"-
⠏ ⠈⠗⠬⠜⠝ ⠜⠍⠜⠞ ⠈⠽ ⠅ ⠓⠇ ⠙⠊⠌ |
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⠏⠺⠖⠤⠲

२⠲९⠲⠗⠍⠜⠅ ⠗ ⠉⠪⠫⠗⠠- ⠑⠇ ⠗⠩⠠/ ⠍⠝⠤⠿ ⠈⠿⠅
⠗⠅ ⠈⠫/ ⠧⠊ ⠇⠊⠝ ⠈⠝ ⠏ ⠈⠗⠅ ⠴⠗⠅ ⠗⠅ ⠈⠫ ⠣⠍ ⠉⠂ ⠰⠫⠊⠫
⠁ ⠝ ⠈⠿ ⠩⠴⠝⠅ ⠴⠗⠠/ ⠗⠅ ⠈⠫ ⠣⠍⠳⠓(Blood Group)/
⠤⠉ ⠈⠉ ⠗⠅ ⠈⠫ ⠉⠴⠏(Hypertension)/
⠏ ⠈⠗⠫⠊⠪⠅ ⠈⠣⠠⠅ ⠴⠗⠅ (Antioxidant)/ ⠏⠴⠉⠝
⠫ ⠰⠫ ⠈⠗⠒(Digestive System)/
⠛⠠⠣ ⠈⠿ ⠈⠗⠕⠕⠣⠕⠣⠑⠩⠊⠁⠇ ⠗⠊⠣ ⠈⠇⠅ ⠈⠣
⠃ ⠠⠍⠴⠗⠠(GERD)

⠗⠍⠜⠅ ⠗ ⠉⠪⠫⠗⠠, ⠣⠑⠧⠴⠝⠊⠧ ⠩⠗⠫ ⠈⠫ ⠉⠠⠣
⠍⠠⠝⠑⠩⠗, ⠃⠴⠗⠫⠠⠿ ⠣ ⠈⠿⠑⠿ ⠃ ⠠ ⠰⠅
⠑⠇ ⠗⠩⠠/ ⠍⠝⠤⠿ ⠈⠿⠅ ⠗⠅ ⠈⠫/ ⠧⠊ ⠇⠊⠝ ⠈⠝
⠏ ⠈⠗⠅ ⠴⠗⠅ ⠗⠅ ⠈⠫ ⠣⠍ ⠉⠂ ⠰⠫⠊⠫ ⠁ ⠝ ⠈⠿ ⠩⠴⠝⠅ ⠴⠗⠠/
⠗⠅ ⠈⠫ ⠣⠍⠳⠓(Blood Group)/ ⠤⠉ ⠈⠉ ⠗⠅ ⠈⠫
⠉⠴⠏(Hypertension)/
⠏ ⠈⠗⠫⠊⠪⠅ ⠈⠣⠠⠅ ⠴⠗⠅ (Antioxidant)/ ⠏⠴⠉⠝
⠫ ⠰⠫ ⠈⠗⠒(Digestive System)/
⠛⠠⠣ ⠈⠿ ⠈⠗⠕⠕⠣⠕⠣⠑⠩⠊⠁⠇ ⠗⠊⠣ ⠈⠇⠅ ⠈⠣
⠃ ⠠⠍⠴⠗⠠(GERD)

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⠑⠇ ⠗⠩⠠
⠁ ⠰⠿⠠⠩⠝, ⠁ ⠰⠿⠠⠃ ⠛⠫⠠, ⠑⠇ ⠗⠩⠠⠝ ⠊⠫ ⠈⠿⠴⠙⠊⠒
⠏⠗⠁⠙⠴⠝⠄ ⠩ ⠰⠝ ⠗⠓⠠⠫ ⠁ ⠑⠠⠊ ⠫ ⠰⠝ ⠁ ⠏⠝⠕ ⠴⠇ ⠕⠅ ⠕

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⠅ ⠕⠏⠊⠇ ⠜⠇ ⠎ ⠅ ⠅ ⠈⠿⠜)⠟ ⠈⠗⠫⠊ ⠍⠜⠊⠅ ⠈⠗⠕ ⠇ ⠔⠿⠗⠒
⠏⠤⠗⠤⠿ ⠇ ⠑⠇ - 47 ⠇ ⠜ ⠅ ⠎⠄ 61 ⠇ ⠜ ⠆(⠇ ⠜⠇ ⠗⠅ ⠈⠹
⠅ ⠕⠏⠊⠇ ⠜⠇ ⠎ ⠅ ⠅ ⠈⠿⠜)⠟ ⠈⠗⠫⠊ ⠍⠜⠊⠅ ⠈⠗⠕ ⠇ ⠔⠿⠗⠒
⠕⠓⠔ ⠫⠗⠓⠑⠄ ⠎ ⠈⠧⠈⠫ ⠗⠅ ⠈⠫ ⠅ ⠼⠎ ⠅ ⠅ ⠈⠿⠜⠅
⠎⠜⠍ ⠜⠟ ⠈⠿ ⠍⠔⠍⠜ ⠟⠔⠉⠜ ⠟⠊⠗ ⠈⠍⠊⠿ ⠈⠻ ⠈ ⠑⠊⠒
4500 ⠎⠄ 11000 ⠟ ⠈⠗⠫⠊ ⠍⠜⠊⠅ ⠈⠗⠕ ⠇ ⠔⠿⠗⠒
⠟ ⠈⠇ ⠈⠿⠇ ⠈⠻ ⠎ ⠅ ⠅ ⠈⠿⠜⠅ ⠍⠔⠍⠜ ⠓⠕⠊⠫ ⠈ ⠑⠊150000
⠎⠄ 450000 ⠟ ⠈⠗⠫⠊ ⠍⠜⠊⠅ ⠈⠗⠕ ⠇ ⠔⠿⠗⠒

⠇ ⠜⠇ ⠗⠅ ⠈⠫ ⠅ ⠕⠍⠊⠅ ⠜, ⠎ ⠈⠧⠈⠫ ⠗⠅ ⠈⠫ ⠅ ⠕⠍⠊⠅ ⠜
⠑⠧ ⠅⠟ ⠈⠇ ⠈⠿⠇ ⠈⠿⠅ ⠟⠊⠗ ⠈⠍⠜⠼ ⠈ ⠎ ⠈⠟⠊ ⠍⠩ ⠈⠩⠜
⠍⠑ ⠓⠕⠊⠫ ⠈ ⠑⠊⠒ ⠇ ⠜⠇ ⠈ ⠎ ⠈⠟⠊ ⠍⠩ ⠈⠩⠜ ⠍⠑ ⠍⠒⠇
⠅ ⠕⠉⠊⠅ ⠜(stem cell) ⠓⠕⠊⠫ ⠈ ⠑⠊ ⠫⠅ ⠗⠜
⠓⠑⠍⠕⠎⠜⠊⠿⠕ ⠃ ⠈⠇ ⠜⠎ ⠈⠿ ⠅ ⠓⠇ ⠩⠜⠊⠫ ⠈ ⠑⠊⠒ ⠇ ⠜⠇
⠗⠅ ⠈⠫ ⠅ ⠕⠉⠊⠅ ⠜⠅ ⠎ ⠃ ⠫⠫ ⠈⠧ ⠕⠓⠔
⠓⠑⠍⠕⠎⠜⠊⠿⠕⠃ ⠈⠇ ⠜⠎ ⠈⠿ ⠎⠄ ⠃ ⠟⠔⠫ ⠈ ⠑⠊⠒
⠎ ⠈⠧⠈⠫ ⠗⠅ ⠈⠫ ⠅ ⠕⠍⠊⠅ ⠜⠅ ⠟⠊⠗ ⠈⠍⠜⠼ ⠈ ⠎ ⠈⠟⠊
⠍⠩ ⠈⠩⠜⠅ ⠟⠗⠍ ⠿⠊⠎⠹ ⠍⠑ ⠓⠕⠊⠫ ⠈ ⠑⠊ ⠜ ⠕⠅ ⠗
⠧⠊⠅ ⠜⠎ ⠙⠜⠊⠍⠎ ⠛ ⠈⠇ ⠁ ⠅⠝, ⠇ ⠊⠍ ⠈⠵ ⠟⠕⠝, ⠩⠗
⠎ ⠈⠏ ⠈⠇ ⠔⠟ ⠍⠑ ⠿⠔ ⠅ ⠕⠍⠊⠅ ⠜ ⠫⠙⠜ ⠃ ⠔ ⠅ ⠕⠍⠊⠅ ⠜
⠗⠹⠟ ⠍⠑ ⠓⠕⠊⠫ ⠈ ⠑⠊⠒ ⠟ ⠈⠇ ⠈⠿⠇ ⠈⠿⠅ ⠟⠊⠗ ⠈⠍⠜⠼
⠎⠑⠓⠕ ⠈ ⠎ ⠈⠟⠊ ⠍⠩ ⠈⠩⠜ ⠍⠑ ⠓⠕⠊⠫ ⠈ ⠑⠊⠒ ⠕
⠍⠑⠛ ⠜⠅ ⠜⠗⠈⠿⠕⠎⠜⠊⠿ ⠈⠎ ⠟⠜⠍⠅ ⠅ ⠕⠍⠊⠅ ⠜ ⠩⠑
⠈ ⠎ ⠈⠟⠊ ⠍⠩ ⠈⠩⠜ ⠍⠑ ⠟⠜⠕⠇ ⠩⠜⠊⠫ ⠈ ⠑⠊ ,⠜⠅ ⠗⠜
⠒ ⠈⠧⠜⠗⠜ ⠟⠊⠗ ⠈⠍⠊⠫ ⠓⠕⠊⠫ ⠈ ⠑⠊ ⠜ ⠫⠒
⠤⠟⠗⠜⠟ ⠈⠫ ⠗⠅ ⠈⠫ ⠟ ⠈⠗⠤⠜⠓ ⠍⠑ ⠟ ⠈⠗⠧⠈⠉ ⠅ ⠗⠔⠈⠫
⠈ ⠑⠊⠒

⠑⠓⠔ ⠫⠗⠓⠑⠄ ⠈ ⠎ ⠈⠟⠊ ⠍⠩ ⠈⠩⠜ ⠗⠅ ⠈⠫ ⠟⠊⠗ ⠈⠍⠜⠼⠅
⠎ ⠈⠿⠇ ⠟⠊⠅ ⠒

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(Blood Group)

[illegible]

A, B, AB, [illegible] O

[illegible]

[illegible] 8 [illegible]

[illegible]

(un matched)

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(Hypertension)

⠥⠉ ⠈⠉ ⠗⠅ ⠈⠞ ⠉⠜⠏ ⠙⠑⠩⠍⠑ ⠁ ⠞ ⠈⠼⠮⠊⠅ ⠗⠖ ⠈⠞⠜⠗
⠎⠄ ⠘⠿⠊ ⠗⠓⠇ ⠁ ⠡⠊⠲ ⠑⠓⠊ ⠓⠑⠞⠥ ⠎⠚⠛⠞⠜ ⠓⠑⠞⠥
⠑⠅ ⠗⠜ ⠧⠊⠯⠽ ⠍⠑ ⠚⠜⠝⠅ ⠜⠗⠌ ⠏⠗⠍ ⠜⠧⠩ ⠈⠽⠅
⠁ ⠡⠊⠲
⠗⠅ ⠈⠞ ⠉⠜⠏ ⠩⠗⠰⠗⠅ ⠕⠓⠑⠝ ⠎ ⠈⠹⠊⠞⠊ ⠅ ⠑ ⠆ ⠅ ⠓⠇
⠚⠜⠊⠞ ⠁ ⠡⠊ ⠚ ⠅⠻ ⠗⠅ ⠈⠞ ⠅ ⠑⠗ ⠙⠧⠜⠧ ⠵⠉⠻⠄ ⠏⠗
⠃ ⠐⠻⠿ ⠇ ⠜⠿⠌⠊ ⠁ ⠡⠊⠲ 120/80 ⠥⠜⠉⠜⠝ ⠈⠿ ⠗⠅ ⠈⠞
⠉⠜⠏ ⠳⠕⠊⠞ ⠁ ⠡⠊⠲ ⠚ ⠅⠝ ⠔ 139/89 ⠹⠔⠉⠜ ⠿⠜ ⠕⠳⠌
⠣⠄ ⠃ ⠐⠻⠌⠞ ⠁ ⠡⠊ ⠞ ⠅⠝ ⠧⠊⠉⠑⠯ ⠵ ⠈⠿⠜⠝ ⠹⠑⠝⠌
⠜⠧⠉ ⠈⠿⠅ ⠃ ⠚⠜⠊⠞ ⠁ ⠡⠊⠲ ⠔ ⠑⠳⠌ ⠃ ⠔⠉⠜⠗⠔⠅
⠏ ⠈⠗⠹⠉ ⠁ ⠧⠣ ⠈⠹⠜ ⠹⠊⠅ ⠲ 180/120 ⠿⠜ ⠕⠳⠌ ⠣⠄
⠁ ⠵⠊⠅ ⠑ ⠞⠄ ⠛⠉ ⠁ ⠇⠔⠗ ⠣ ⠈⠹⠊⠞⠊ ⠳⠕⠊⠞ ⠁ ⠡⠊⠲ ⠅ ⠉
⠗⠅ ⠈⠞ ⠉⠜⠏ ⠃⠑⠝⠜⠊ ⠣⠑⠳⠕ ⠫⠔⠅ ⠟⠓⠊ ⠳⠕⠊⠞ ⠁ ⠡⠊
⠏⠗⠤ ⠈⠉ ⠑⠅ ⠗ ⠈ ⠞⠊ ⠛⠉ ⠁ ⠇⠔⠗ ⠳⠑⠃ ⠜⠅ ⠣ ⠆ ⠃⠜⠧⠝⠜
⠗⠅ ⠈⠞ ⠉⠜⠏ ⠁ ⠞ ⠈⠼⠮⠊⠅ (⠓⠜⠊⠏⠗⠻⠑ ⠆⠉⠝) ⠞⠤⠇ ⠝⠜
⠏⠑ ⠅ ⠡⠊⠤ ⠇ ⠏ ⠳⠕⠊⠞ ⠁ ⠡⠊⠲

⠗⠅ ⠈⠞ ⠉⠜⠏ ⠊ ⠆⠛⠊⠞ ⠣ ⠆ ⠅ ⠈⠿⠜ ⠏⠑ ⠚⠑ ⠣ ⠆ ⠅ ⠈⠿⠜
⠳⠏⠗ ⠹⠗ ⠈⠉⠜⠿⠇ ⠁ ⠡⠊ ⠕⠅ ⠗⠜ ⠣⠊⠣ ⠈⠾⠕⠇ ⠊⠅ ⠅ ⠓⠇
⠚⠜⠊⠞ ⠁ ⠡⠊ ⠜ ⠚⠑ ⠟⠔⠉⠜ ⠹⠗ ⠈⠉⠜⠿⠇ ⠁ ⠡⠊ ⠕⠅ ⠗⠜
⠹⠜⠿⠣ ⠈⠾⠕⠇ ⠊⠅ ⠅ ⠓⠇ ⠚⠜⠊⠞ ⠁ ⠡⠊⠲
⠣⠊⠣ ⠈⠾⠕⠇ ⠊⠅, ⠵⠉⠟⠔ ⠏⠗ ⠹⠧⠜⠧⠅ ⠕ ⠏⠄⠉⠜⠟⠜
⠁ ⠡⠊ ⠚ ⠅⠝ ⠓ ⠔⠗⠹⠿ ⠵⠹⠅ ⠔⠞ ⠁ ⠡⠊⠲
⠹⠜⠿⠣ ⠈⠾⠕⠇ ⠊⠅, ⠵⠉⠟⠔ ⠏⠗ ⠹⠧⠜⠧⠅ ⠕ ⠏⠄⠉⠜⠟⠜
⠡⠔ ⠚ ⠅⠝ ⠓ ⠔⠗⠹⠿ ⠜⠗⠜⠉ ⠣ ⠈⠹⠊⠞ ⠏⠑ ⠳⠕⠊⠞ ⠁ ⠡⠊
⠜, ⠗ ⠈⠹⠜⠞ 2 ⠓ ⠔⠗⠹⠿ ⠵⠿⠅ ⠟ ⠅ ⠑⠗ ⠏⠵ ⠈⠿
⠣ ⠈⠹⠊⠞⠊ ⠏⠑⠲

⠚ ⠅⠝ ⠗⠅ ⠈⠞ ⠉⠜⠏ ⠃ ⠠⠻⠇ ⠗⠓⠔⠞ ⠁ ⠡⠊ ⠕⠳⠝⠜

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⠏⠈⠗⠽⠕⠛ ⠜⠧⠩⠈⠽⠅ ⠓⠕⠊⠞ ⠁⠡⠊⠲

2⠲ ⠚⠗⠳⠗⠞ ⠎⠄ ⠁⠮⠊⠅ ⠃⠈⠇⠜⠫⠗ ⠍⠑ ⠑⠅⠞⠈⠗⠊⠞
⠏⠜⠝⠊ ⠞⠹⠜ ⠎⠕⠫⠊⠽⠍ ⠅⠑⠗ ⠝⠊⠅⠜⠍⠔ ⠓⠑⠞⠥
⠫⠜⠊⠽⠳⠗⠑⠾⠊⠅ ⠙⠧⠜⠊⠅ ⠎⠥⠴⠜⠧ ⠙⠽ ⠎⠅⠌⠞ ⠡⠹⠊⠲
⠕⠓⠕ ⠙⠧⠜⠊ ⠉⠊⠅⠊⠎⠅ ⠅⠑⠗ ⠎⠥⠴⠜⠧ ⠧⠊⠝⠜ ⠝⠓⠊
⠨⠑⠧⠜⠅ ⠉⠜⠓⠔⠲

3⠲ ⠓⠐⠗⠙⠽ ⠅⠑ ⠮⠻⠅⠝ ⠅⠑⠰ ⠹⠕⠗⠑ ⠮⠔⠍⠜ ⠅⠗⠌⠅
⠇⠑⠇ ⠚⠜⠓⠊ ⠎⠄ ⠗⠅⠈⠞ ⠉⠜⠏ ⠅⠍⠊ ⠚⠜⠽ ⠞⠜⠓⠊ ⠇⠑⠇
⠃⠔⠾⠜ ⠃⠈⠇⠭⠅⠗ ⠙⠧⠜⠊ ⠓⠑⠞⠥ ⠎⠥⠴⠜⠧ ⠅⠗⠌⠞
⠡⠹⠊⠲ ⠊⠓⠕ ⠙⠧⠜⠊ ⠧⠊⠝⠜ ⠉⠊⠅⠊⠞⠈⠎⠅ ⠅⠑⠗
⠎⠥⠴⠜⠧ ⠅⠹⠍⠏⠊ ⠏⠈⠗⠽⠕⠛ ⠝⠓⠊ ⠅⠗⠧⠜⠅ ⠉⠜⠓⠔⠲

4⠲⠅⠌⠇⠈⠩⠊⠽⠍ ⠜⠏⠳⠗⠈⠞⠊ ⠅⠑⠰ ⠁⠧⠗⠕⠮ ⠅⠽
⠗⠅⠈⠞ ⠉⠜⠏ ⠅⠍ ⠅⠗⠌⠅ ⠓⠑⠞⠥ ⠙⠧⠜⠊⠅ ⠎⠥⠴⠜⠧
⠉⠊⠅⠊⠞⠈⠎⠅ ⠅⠽ ⠎⠅⠌⠞ ⠡⠹⠊⠲ ⠊⠓⠕ ⠙⠧⠜⠊ ⠧⠊⠝⠜
⠉⠊⠅⠊⠞⠈⠎⠅ ⠎⠥⠴⠜⠧ ⠅⠹⠍⠏⠊ ⠝⠓⠊ ⠨⠑⠃⠜⠅
⠉⠜⠓⠔⠲

5⠲ ⠑⠅⠾⠜ ⠙⠧⠜⠊ ⠓⠕⠊⠞ ⠁⠡⠊
⠧⠜⠓⠊⠅⠜⠧⠊⠎⠈⠖⠜⠗⠅ (vasodilator)⠲

⠗⠅⠈⠞ ⠉⠜⠏ ⠅⠍ ⠅⠗⠌⠅ ⠇⠑⠇ ⠊⠓⠕ ⠙⠧⠜⠊
⠉⠊⠅⠊⠞⠈⠎⠅ ⠙⠈⠧⠜⠗⠜ ⠎⠥⠴⠜⠧ ⠅⠑⠇ ⠚⠜⠊⠞ ⠁⠡⠊⠲
⠑⠓⠊ ⠙⠧⠜⠊ ⠎⠄ ⠗⠅⠈⠞ ⠧⠜⠓⠊⠅⠜ ⠅⠑⠗ ⠜⠅⠜⠗
⠃⠐⠻⠜ ⠙⠑⠇ ⠚⠜⠊⠞ ⠁⠡⠊ ⠜ ⠕⠓⠊ ⠎⠄ ⠗⠅⠈⠞ ⠉⠜⠏
⠅⠍ ⠘ ⠚⠜⠊⠞ ⠁⠡⠊⠲ ⠉⠊⠅⠊⠞⠈⠎⠅ ⠅⠑⠗ ⠎⠥⠴⠜⠧
⠧⠊⠝⠜ ⠔ ⠙⠧⠜⠊ ⠃⠊⠇⠈⠅⠥⠇ ⠝⠓⠊ ⠨⠑⠃⠜⠅ ⠉⠜⠓⠔⠲

⠑⠓⠊ ⠞⠗⠓⠑⠄ ⠗⠅⠈⠞ ⠉⠜⠏ ⠍⠑ ⠉⠊⠅⠊⠞⠈⠎⠅

⠇⠕⠇⠝⠊ ⠙⠈⠧⠜⠗⠜ ⠚⠑ ⠙⠧⠜⠊ ⠎⠘⠅⠑⠈⠅ ⠈⠎⠗
⠎⠥⠴⠜⠧ ⠓⠕⠊⠞ ⠁ ⠡⠊ ⠞⠅⠗⠜⠇ ⠜⠗⠑ ⠏⠑ ⠙⠗ ⠉⠜
⠇⠽⠇ ⠓⠥⠄ ⠒

⠁⠏⠝⠑ ⠎⠄ ⠙⠧⠜⠊ ⠅⠑⠏ ⠈⠗⠽⠕⠛ ⠩ ⠝⠓⠊⠽⠑ ⠫⠜
⠇⠗⠃ ⠜⠅ ⠉⠜⠓⠔⠒ ⠓⠄, ⠩ ⠅⠝ ⠏⠋ ⠈⠹, ⠏⠗⠓⠑⠫,
⠧ ⠈⠹⠜⠹⠜⠉, ⠝⠻⠝⠅ ⠝ ⠈⠽⠻⠝ ⠏ ⠈⠗⠹⠕⠛, ⠧ ⠈⠹⠜⠹⠜⠉-
⠏ ⠈⠗⠜⠹⠜⠹⠜⠉, ⠅⠏ ⠉⠔ ⠰⠩⠜ ⠗⠊⠅ ⠊⠗, ⠯⠳⠉ ⠈⠗⠏⠜⠝
⠝⠊⠟⠑⠯, ⠍⠙ ⠈⠽⠏⠜⠝ ⠝⠊⠟⠑⠯ ⠊⠩ ⠈⠹⠜⠙⠊ ⠩⠄
⠙ ⠈⠗⠑⠽⠎ ⠑⠅ ⠗ ⠁ ⠑⠜⠽⠑⠒

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⠏ ⠈⠗⠩⠊⠪⠅ ⠈⠎⠔⠅ ⠜⠗⠅ (Antioxidant)

⠏ ⠈⠗⠩⠊⠕⠅ ⠈⠎⠔⠅ ⠜⠗⠅ ⠒ ⠕⠝⠜ ⠕⠅ ⠗ ⠁ ⠰⠛ ⠈⠗⠑⠩⠔
⠝⠜⠉ ⠅ ⠓⠥⠩ ⠏ ⠈⠗⠉⠇ ⠊⠩ ⠁ ⠑⠜ ⠩⠑ ⠅ ⠔
⠑⠝ ⠈⠹⠔ⓐऑ⠅ ⠈⠎⠔⠟⠑ ⠰⠹ ⠓⠕⠊⠩ ⠁ ⠑⠔⠒ ⠁ ⠯⠊⠅ ⠩⠗
⠉⠢⠅ ⠊⠩ ⠈⠎⠅ ⠜ ⠜⠗⠓⠜⠗ ⠧⠊⠉⠑⠟⠱⠅ ⠅ ⠓⠜⠩ ⠗⠓⠜⠩
⠑⠛⠊ ⠩⠑ ⠲⠇ ⠅⠪, ⠓⠗⠊⠹⠗ ⠎⠅ ⠈⠩⠔ ⠎⠅ ⠅⠪, ⠩⠗⠓
⠩⠗⠓ ⠅⠑ ⠇⠜ ⠏⠅ ⠜⠗⠔ ⠉⠔⠩, ⠩⠑⠝⠜ ⠝⠑⠇ ⠕, ⠜⠉⠇ ⠜,
⠜⠙⠔, ⠇ ⠓⠎⠥⠝, ⠓⠇ ⠈⠙⠔ ⠊⠩ ⠈⠹⠜⠙⠊ ⠅ ⠑ ⠁ ⠏⠝ ⠟⠜⠊⠹
⠏⠑ ⠎⠉ ⠈⠍⠊⠇ ⠊⠩ ⠅⠗⠔ ⠩⠜⠓⠊ ⠇⠑⠇ ⠅ ⠓⠔⠩ ⠑⠛⠊⠒ ⠕
⠅ ⠓⠔⠩ ⠑⠛⠊ ⠩⠑ ⠑⠓⠊ ⠎⠅ ⠉⠔⠩ ⠎⠄
⠑⠝ ⠈⠹⠔ऑ⠅ ⠈⠎⠔⠟⠑ ⠰⠹ ⠇⠑⠹⠩⠒ ⠜ ⠅⠊⠗
⠑⠝ ⠈⠹⠔ऑ⠅ ⠈⠎⠔⠟⠑ ⠰⠹ ⠅⠔ ⠓⠕⠊⠩ ⠁ ⠑⠊ ⠕⠅ ⠗⠜
⠇ ⠜⠗⠑ ⠏⠑ ⠩⠝⠝⠔ ⠜⠧⠉ ⠈⠹⠅ ⠒

⠑⠝ ⠈⠹⠔ऑ⠅ ⠈⠎⠔⠟⠑ ⠰⠹ ⠅ ⠑ ⠇ ⠜⠗⠑ ⠏⠑ ⠩⠜⠝⠅ ⠜⠗⠔
⠎⠄ ⠏⠓⠗ ⠈⠧ ⠩⠗⠓⠗⠔ ⠔ ⠁ ⠑⠔ ⠩⠑ ⠎⠗ ⠈⠧⠏ ⠈⠗⠹⠉

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ऑ (oxidative stress)

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(Digestive System)

(tissue)

(repair)

1 :-

2 :-

3 (esophagus) :- 25

(Pharynx)

4 (stomach):-

5 ():-

20

⠚⠜⠊⠺ ⠁ ⠡⠊⠲

⠃ ⠻⠅ ⠔ ⠜⠄ ⠺ ⠍⠑ ⠌⠑⠓⠕ ⠅ ⠊⠡⠥ ⠃ ⠜⠄ ⠉⠇ ⠅⠕ ⠰⠉⠇
⠏ ⠜⠉⠻ ⠅ ⠈⠗⠊⠿⠜ ⠃ ⠚⠜⠊⠺ ⠁ ⠡⠊ ⠺ ⠅⠻ ⠚⠑ ⠃ ⠑⠅ ⠜⠗
⠁ ⠧⠉⠑⠿ ⠃ ⠜⠄ ⠉⠇ ⠗⠓⠡⠺ ⠁ ⠡⠊ ⠔ ⠺⠗⠇ ⠺⠙⠜ ⠉⠇ ⠗⠓⠏
⠉⠑ ⠊ ⠅⠅ ⠤⠉⠻ ⠜⠧⠊⠉ ⠈⠗⠉⠅ ⠏ ⠈⠗⠅ ⠈⠗⠊⠿⠜
(⠏⠑⠗⠊⠊ ⠈⠽⠇ ⠊⠊⠊) ⠊⠄ ⠜⠿⠜⠄ ⠃ ⠐⠻⠜⠺ ⠁ ⠡⠊ ⠰
⠺⠅ ⠗ ⠃ ⠜⠉ ⠚ ⠅⠻ ⠅ ⠕⠇ ⠕⠻ ⠉⠇ ⠊⠄ ⠈⠗⠜⠺ ⠁ ⠡⠊ ⠺ ⠕
⠉⠇ ⠜⠉⠿ ⠉⠑ ⠜⠃ ⠊ ⠚⠜⠊⠺ ⠁ ⠡⠊⠰ ⠑⠓⠊ ⠊⠃ ⠅⠑ ⠆
⠉⠇ ⠜⠉⠿ ⠺⠅ ⠚⠜⠿ ⠉⠑ ⠅⠗⠔⠃ 36 ⠑ ⠰⠽⠜⠇ ⠜⠿⠊
⠚⠜⠊⠺ ⠁ ⠡⠊⠰ ⠉⠇ ⠉⠑ ⠃⠜⠚⠕⠅ ⠃ ⠑⠅ ⠜⠗⠁ ⠧⠉⠑⠿
(Debris) ⠺⠙⠜ ⠃ ⠔⠅ ⠈⠽⠔⠗⠊⠿⠜ ⠊⠃ ⠗⠓⠔⠺ ⠁ ⠡⠊⠰ ⠔
⠃ ⠔⠅ ⠈⠽⠔⠗⠊⠿⠜ ⠊⠃ ⠧⠊⠽⠜⠉⠊⠻ ⠊ ⠊⠉ ⠈⠇ ⠑⠿⠵ ⠉⠑
⠊⠓⠿⠕⠿ ⠅ ⠗⠔⠺ ⠁ ⠡⠊⠰ ⠔ ⠃ ⠔⠅ ⠈⠽⠔⠗⠊⠿⠜ ⠊⠃
⠓⠜⠻⠊⠅ ⠜⠗⠅ ⠃ ⠔⠅ ⠈⠽⠔⠗⠊⠿⠜ ⠊⠄ ⠊⠑⠓⠕ ⠗⠿⠜
⠅ ⠗⠔⠺ ⠁ ⠡⠊⠰
8⠰ ⠉⠇ ⠜⠉⠿:- ⠉⠇ ⠜⠉⠿ ⠅ ⠗⠔⠃ 8 ⠊ ⠅⠉⠅ ⠑⠅
⠉⠜⠄ ⠊⠏⠑⠊⠔ ⠊⠄ ⠃ ⠕⠇ ⠑⠅ ⠏ ⠈⠗⠅ ⠕⠿ ⠈⠹ ⠓⠕⠊⠺
⠁ ⠡⠊ ⠚⠑ ⠅ ⠕⠇ ⠕⠻ ⠊⠄ ⠚⠧⠗⠇ ⠗⠓⠔⠺ ⠁ ⠡⠊ ⠜ ⠿⠧⠑⠜
⠊⠄ ⠊⠑⠓⠕⠰ ⠉⠇ ⠜⠉⠿ ⠅⠑ ⠅ ⠜⠗ ⠈⠿ ⠁ ⠡⠊ ⠚⠑ ⠅ ⠕⠇ ⠕⠻
⠊⠄ ⠉⠇ ⠏ ⠈⠗⠜⠏ ⠈⠺ ⠅ ⠑⠻⠜⠿ ⠫⠗ ⠕⠅ ⠗⠜ ⠅⠜⠇ ⠔
⠅ ⠗⠔⠅ ⠓⠑⠺⠤ ⠉⠊ ⠈⠺⠊⠿ ⠈⠅ ⠅ ⠑ ⠆ ⠊ ⠊⠉⠑⠉
⠉⠜⠣ ⠈⠿⠉ ⠊⠄ ⠁ ⠻⠤ ⠃⠹⠺⠊ ⠅ ⠗⠜⠃ ⠿⠰ ⠚⠜⠃ ⠺ ⠫⠗⠊ ⠉⠇
⠅⠜⠇ ⠔ ⠻⠓⠊ ⠃ ⠚⠜⠊⠺ ⠁ ⠡⠊ ⠺⠜⠃ ⠺ ⠫⠗⠊ ⠕ ⠉⠇ ⠜⠉⠿
⠉⠑ ⠗⠓⠔⠺ ⠁ ⠡⠊⠰ ⠚ ⠅⠻ ⠅ ⠅⠻⠕ ⠉⠇ ⠜⠉⠿ ⠉⠑ ⠉⠇ ⠿⠜
⠿⠔⠊ ⠏ ⠈⠗⠧⠑⠉ ⠅ ⠗⠔⠺ ⠁ ⠡⠊ ⠺ ⠅⠻ ⠙⠗⠔⠗⠅
⠿ ⠈⠗⠓⠜⠉⠔⠇ (sensor) ⠉⠊ ⠈⠺⠊⠿ ⠈⠅ ⠅ ⠑ ⠆ ⠊⠤⠉⠊⠺
⠅ ⠗⠔⠺ ⠁ ⠡⠊ ⠜ ⠉⠊ ⠈⠺⠊⠿ ⠈⠅ ⠻⠊⠗ ⠈⠯⠿ ⠅ ⠗⠔⠺ ⠁ ⠡⠊
⠅ ⠊ ⠅⠜⠇ ⠔ ⠅ ⠗⠔⠅ ⠊ ⠈⠇⠊⠺⠊ ⠁ ⠡⠊ ⠿⠜ ⠻⠓⠊⠰ ⠅⠜⠇ ⠔
⠅ ⠗⠔⠅ ⠻⠊⠗ ⠈⠯⠿ ⠃⠑⠇ ⠜⠏⠗ ⠊ ⠈⠕⠊ ⠅⠅ ⠈⠽⠗

(relax)

9 :-

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s ( )

(swallow)

(valve)

(relax)

1

2 (bulging)

(Hiatal hernia)

3

4 (connective tissue)

(beverage)

1

2 -2 (H2) :

(chronic)

s

3 (Proton pump inhibitor):-

s

4

editorial staff videha@gmail com

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⠡⠹⠊:-

१⠲⠅⠏⠊⠇⠑⠩⠈⠧⠗ ⠗⠜⠥⠞

२⠲⠥⠍⠑⠩ ⠍⠼⠈⠫⠇

३⠲⠗⠜⠍ ⠧⠊⠇⠜⠎ ⠎⠜⠓⠥

४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇

५⠲⠝⠝⠈⠙ ⠧⠊⠇⠜⠎ ⠗⠜⠽

६⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇

७⠲⠙⠥⠗⠈⠛⠜⠝⠝⠈⠙ ⠍⠼⠈⠫⠇

८⠲⠗⠜⠍⠜⠝⠝⠈⠙ ⠍⠼⠈⠫⠇

⠌ ⠁⠰⠅⠍⠑ ⠏⠈⠗⠎⠈⠞⠥⠞ ⠁⠡⠊ ⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇⠅ ५
⠾⠜ ⠅⠹⠜, ⠚⠊⠏⠗ ⠓⠍⠗ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑
⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗ ⠁⠡⠊⠲- ⠎⠍⠈⠏⠜⠙⠅

⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇ ⠅⠑⠗ ⠏⠜⠄⠉⠾⠜ ⠅⠹⠜
⠅⠹⠜ १

⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇⠅ ⠏⠜⠄⠉⠾⠜ ⠅⠹⠜-

⠗⠳⠎⠇ ⠃⠪⠜

⠙⠥⠗⠈⠛⠜⠏⠳⠚⠜⠅ ⠍⠑⠇⠜ ⠩⠥⠗⠳ ⠘⠂ ⠛⠑⠇ ⠡⠊⠲
⠁⠯⠈⠾⠍⠔ ⠃⠔⠞ ⠛⠑⠇⠌, ⠜⠃⠕ ⠝⠌ ⠓⠑⠞⠌ ⠍⠑⠇⠜⠲
⠍⠑⠇⠜⠍⠑ ⠞⠄ ⠓⠕⠊⠞⠑ ⠡⠌, ⠨⠥⠩⠔, ⠥⠞⠈⠎⠜⠓,
⠍⠝⠕⠗⠹, ⠍⠊⠇⠝⠲ ⠣⠗-⠣⠗ ⠃⠝⠊ ⠗⠓⠇ ⠡⠌ ⠍⠑⠧⠜-
⠍⠊⠯⠈⠾⠜⠝, ⠞⠗⠥⠜-⠘⠥⠚⠥⠜ ⠜⠗ ⠅⠞⠑ ⠉⠔⠚-⠃⠕⠎⠲
⠗⠰⠛-⠃⠊⠗⠰⠛⠅ ⠝⠥⠜-⠃⠎⠈⠞⠗ ⠏⠓⠊⠗⠝⠑ ⠮⠊⠽⠜-
⠏⠥⠞⠜⠅ ⠍⠥⠄⠓⠏⠗ ⠨⠥⠩⠔ ⠝⠜⠉⠊ ⠗⠓⠇ ⠁⠡⠊⠲ ⠎⠘
⠍⠑⠇⠜ ⠙⠑⠨⠃⠜⠅ ⠇⠑⠇ ⠞⠌⠽⠜⠗ ⠘⠂ ⠗⠓⠇ ⠁⠡⠊⠲

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[illegible]

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२[illegible]११[illegible]

[illegible]

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[illegible]

[illegible] editorial⠒staff⠒videha@gmail⠒com [illegible]

२⠒१३⠒ [illegible] ५ [illegible] -४

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⠝⠊⠝ ⠈⠝⠅ ⠝⠊⠩⠜⠍⠑ ⠍⠜⠞⠇ ⠎⠳⠞⠇ ⠡⠔ ⠜ ⠎⠏⠝⠜
⠙⠑ ⠰ ⠗⠓⠇ ⠡⠔⠲ ⠚⠥⠇ ⠳⠎ ⠚⠜ ⠗⠓⠇ ⠁ ⠡⠊⠲
⠊⠝⠅ ⠈⠇⠜⠃ ⠚⠊⠝ ⠈⠙⠜⠃ ⠜⠙⠲⠲⠲⠲⠲
⠗⠜⠚⠝⠔⠞⠊⠅ ⠏⠜⠗ ⠈⠾⠔ ⠜ ⠏⠜⠾⠔⠅ ⠞⠗⠖⠎⠄ ⠺⠜ ⠐⠻
⠝⠑⠞⠜⠅ ⠇⠑⠇ ⠧⠕⠾⠍⠜⠄ ⠛⠑⠃ ⠇ ⠜ ⠚⠥⠇ ⠳⠎⠲ ⠜⠛⠳⠍⠑
⠝⠑⠞⠜⠅ ⠃ ⠙⠇ ⠜⠏ ⠈⠇ ⠜⠔⠧⠥⠫⠅ ⠜⠙⠍⠅ ⠙ ⠖⠕⠿⠑⠲
⠙⠥⠝⠳ ⠚⠜⠄ ⠣⠅ ⠃ ⠔⠉ ⠍⠕⠾⠅ ⠜⠇ ⠜⠺⠔ ⠮⠕ ⠆⠎⠊⠽⠜
⠅ ⠂ ⠖⠕⠿⠕⠅ ⠑⠄ ⠳⠏⠗ ⠥⠺⠪⠝⠑⠲ ⠛⠗ ⠈⠙⠍⠊⠎⠜⠝
⠅ ⠗⠌⠞ ⠃⠔⠻ ⠝⠊⠅ ⠾ ⠜⠃ ⠊ ⠗⠓⠇ ⠁ ⠡⠊⠲"⠚⠔⠞⠃ ⠑
⠅ ⠗⠞⠜-⠚⠔⠞⠃ ⠑ ⠅ ⠗⠞⠜ ⠓⠍⠗ ⠝⠑⠞⠜ ⠚⠔⠞⠃ ⠑
⠅ ⠗⠞⠜⠲ ⠝⠑⠞⠜⠚⠔⠅ ⠍⠜⠊⠗ ⠅ ⠂ ⠛⠕⠇ ⠔, ⠃ ⠝ ⠈⠝ ⠝⠌
⠅ ⠂ ⠎⠅ ⠞ ⠓⠍⠗ ⠃ ⠕⠇ ⠔⠲"
⠘⠔⠻⠍⠑ ⠑⠅ ⠙⠕⠎⠗⠜⠎⠄ ⠏⠳⠡⠌⠎ ⠈ ⠡⠊-
"⠝⠑⠞⠜ ⠚⠔⠅ ⠑⠄ ⠛⠕⠇ ⠔ ⠇ ⠛⠊ ⠛⠑⠇ ⠌ ⠅ ⠔?"
"⠓⠄ ⠃⠜⠽, ⠎⠜⠄ ⠴⠍⠑⠲ ⠛⠕⠇ ⠔ ⠞⠄ ⠈ ⠚⠍⠜ ⠅ ⠂
⠡⠜⠞⠔⠍⠑ ⠍⠜⠗⠇ ⠅ ⠌⠲ ⠇ ⠑⠅ ⠊⠝ ⠓⠥⠎⠊ ⠛⠑⠇ ⠌⠲
⠾⠜⠄ ⠛⠍⠑ ⠛⠕⠇ ⠔ ⠇ ⠛⠇ ⠌⠅ ⠲ ⠓⠕⠎⠏⠊⠾⠇ ⠍⠑ ⠏⠻⠇
⠡⠹⠊⠲ ⠊⠇ ⠜⠚ ⠉⠇ ⠊ ⠗⠓⠇ ⠡⠌⠲ ⠞⠊ ⠙⠧⠜⠗⠑ ⠝⠑⠞⠜
⠚⠔⠅ ⠖⠕⠿⠕ ⠇ ⠂ ⠅ ⠂ ⠏ ⠈⠗⠉⠜⠗ ⠅ ⠂ ⠗⠓⠇ ⠡⠊⠌⠲"
"⠎ ⠃⠾⠜ ⠑⠼ ⠈⠾⠔ ⠏⠜⠾⠔⠅ ⠅ ⠊⠗⠙⠜⠝⠔ ⠓⠑⠞⠌⠲"
⠓⠍⠗ ⠮⠌⠽⠜⠝ ⠜⠙⠍⠅ ⠙ ⠖⠕⠿⠕⠏⠗ ⠈ ⠡⠊⠲ ⠜⠗⠑
⠞⠕⠗⠔⠅ ⠑⠄, ⠔ ⠖⠕⠿⠕ ⠞⠄ ⠓⠍⠗⠑ ⠡⠔⠲ ⠓⠳ ⠃ ⠓⠳⠲
⠇ ⠛⠇ ⠚⠑⠝⠜ ⠓⠍ ⠥⠡⠇ ⠊ ⠅ ⠂ ⠖⠕⠿⠕⠍⠑ ⠿⠥⠇ ⠊
⠛⠑⠇ ⠪ ⠆⠺ ⠖⠕⠿⠕⠅ ⠃ ⠙⠇ ⠜⠍⠑ ⠓⠍⠓⠔ ⠆ ⠺⠜ ⠐⠻ ⠡⠔⠲
⠜ ⠳ ⠈ ⠛⠞ ⠈⠞⠔ ⠡⠪⠻⠜⠇ ⠜⠺⠔⠏⠗ ⠾⠄ ⠛⠝⠑ ⠓⠍⠗⠜
⠳⠏⠗ ⠝⠔⠉⠜ ⠅ ⠂ ⠗⠓⠇ ⠁ ⠡⠊⠲ ⠙⠗⠙⠅ ⠈ ⠝⠥ ⠃⠧ ⠓⠕⠊⠞
⠁ ⠡⠊⠲ ⠃ ⠑⠎⠥⠍⠜⠗ ⠙⠗⠙⠲ ⠓⠍ ⠉⠊⠉⠊⠽⠜ ⠗⠓⠇ ⠡⠔-
"⠓⠑ ⠗⠪, ⠓⠍⠗⠜ ⠝⠔⠉⠜ ⠗⠜ ⠅⠲ ⠑⠝⠜ ⠅ ⠊⠑⠅
⠝⠜⠓⠅ ⠍⠑ ⠚⠜⠝ ⠇ ⠌⠞ ⠡⠄ ⠲"
⠘⠔⠻⠅ ⠑⠄ ⠅ ⠕⠝⠕ ⠜⠄ ⠅⠊-⠅ ⠜⠝ ⠓⠕⠊⠞ ⠡⠌⠲ ⠅ ⠑

[illegible]

⠺⠜ ⠐⠻ ⠓⠑⠃ ⠜⠅ ⠇⠑⠇ ⠚⠜ ⠗⠓⠇ ⠡⠔⠲"
⠖⠑⠗ ⠙⠪⠻⠑ ⠇⠛⠇ ⠪ ⠰⠲ ⠑⠶⠑⠅ ⠏⠡⠥⠜⠑⠇ ⠡⠔ ⠶⠄
⠙⠪⠻⠓⠊ ⠝⠑ ⠏⠻⠶⠲
⠁ ⠏⠝ ⠍ ⠰⠶⠧ ⠈⠽ editorial⠲staff⠲videha@gmail⠲com ⠏⠗
⠏⠺⠜⠥⠲

२⠲१४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼ ⠈⠫⠇ ⠅ ५ ⠾⠜ ⠅ ⠹⠜- ⠅ ⠹⠜-५
⠚⠊⠏⠗ ⠎⠌ ⠈⠏⠜⠙⠅ ⠔⠽ ⠎⠍⠔⠟⠜⠁ ⠰⠛ ⠈⠗⠑⠚⠔⠍⠑
⠎⠍ ⠈⠏⠜⠙⠅ ⠔⠽ ⠏ ⠐⠗⠯ ⠈⠺⠏⠗
⠧⠊⠙⠑⠓⠅ ⠇ ⠑ ⠅⠅ ⠅ ⠜⠍ ⠰⠶ ⠈⠗⠊⠶ ⠗⠉⠜⠜ ⠜ ⠕⠊⠏⠗
⠜⠍ ⠰⠶ ⠈⠗⠊⠶ ⠎⠍⠔⠟⠅ ⠅ ⠎⠍⠔⠟⠜ ⠎⠔⠗⠔⠚⠍⠑ ⠁ ⠅⠝
⠮⠗⠊ ⠈ ⠓⠜⠄ ⠏ ⠐⠻⠇ ⠪ ⠆-

१⠲ ⠅ ⠜⠍⠊⠝⠔⠅ ⠏⠜ ⠆⠉ ⠾⠜ ⠅ ⠧⠊⠶⠜ ⠜ ⠕⠊⠏⠗
⠍⠮⠥⠅ ⠜⠝ ⠈⠶ ⠴⠜⠅ ⠾⠊⠏ ⠈⠏⠼⠔
Videha_01_09_2016

२⠲ ⠚⠛⠙⠜⠝⠝ ⠈⠙ ⠴⠜ "⠍⠝⠥"⠅ "⠍⠜⠾⠊⠅ ⠃ ⠜⠎⠝"⠏⠗
⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠥⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠔
VIDEHA_353

३⠲ ⠍⠥⠜ ⠈⠝⠔ ⠅ ⠜⠍⠶⠅ ⠑⠅ ⠜ ⠰⠅ ⠔ "⠚⠊⠝ ⠈⠙⠛⠔⠅
⠍⠕⠇" ⠜ ⠕⠊⠏⠗ ⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠥⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠔
VIDEHA_354

⠌⠩ ⠐⠗ ⠆ ⠅⠇ ⠜⠍⠑ ⠜⠛⠜⠄ ⠎⠍⠜⠝⠜⠝ ⠈⠶⠗ ⠮⠜⠗⠜⠅
⠅ ⠊⠡⠥ ⠛⠼⠍⠜⠝ ⠈⠽⠅ ⠹⠜⠅ ⠗⠏⠄ ⠓⠥⠝⠅ ⠜ ⠝⠚⠗⠊⠍⠑

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⠙⠪⠻⠅⠂ ⠜⠃⠓ ⠓⠪⠲"
⠅⠊⠝⠈⠞⠥ ⠅⠑⠞⠪ ⠅⠊⠽⠕ ⠝⠓⠊ ⠁⠃⠌⠞ ⠁⠡⠊⠲ ⠕
⠁⠏⠎⠈⠽⠊⠭⠰⠞ ⠘⠂ ⠛⠑⠇ ⠁⠡⠊⠲ ⠓⠇⠖ ⠎⠥⠨⠊ ⠗⠓⠇
⠁⠡⠊⠲ ⠜⠄⠨⠊⠅ ⠜⠛⠳ ⠁⠝⠈⠓⠜⠗ ⠎⠝ ⠃⠤⠴⠊ ⠏⠻⠌⠞
⠁⠡⠊⠲ ⠖⠑⠗ ⠍⠕⠝ ⠏⠻⠊⠞⠑ ⠚⠕⠗-⠚⠕⠗⠎⠄ ⠏⠜⠺ ⠅⠗⠑
⠇⠜⠛⠇-"⠚⠽ ⠓⠝⠥⠍⠜⠝ ⠱⠜⠏ ⠛⠥⠼ ⠎⠜⠛⠗⠲⠲ ⠚⠽
⠅⠏⠔⠹ ⠞⠊⠓⠥⠄ ⠇⠕⠇ ⠥⠚⠜⠛⠗⠲!"

⠁⠏⠝⠍⠰⠞⠧⠈⠽ editorial⠲staff⠲videha@gmail⠲com ⠏⠗
⠏⠺⠜⠥⠲

२⠲१५⠲⠅⠥⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏-१ ⠾⠜ ⠇⠣⠥⠅⠹⠜-
⠫⠂⠗ ⠅⠹⠔⠅⠑

⠅⠥⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏

१ ⠾⠜ ⠇⠣⠥⠅⠹⠜

⠫⠂⠗ ⠅⠹⠔⠅⠑

⠉⠓⠥⠙⠊⠎ ⠣⠥⠏⠈⠏ ⠁⠝⠈⠓⠗⠊⠽⠜! ⠏⠳⠎⠅ ⠅⠥⠓⠑⠎
⠎⠈⠾⠈⠗⠔⠾⠇⠜⠊⠾⠅⠑ ⠊⠚⠕⠞⠕ ⠅⠑ ⠁⠏⠈⠗⠘⠜⠧⠔
⠃⠝⠜ ⠙⠑⠝⠑ ⠡⠇⠌⠲ ⠁⠇⠈⠏⠝⠜ ⠣⠻⠔ ⠙⠑⠨⠇⠅ -
⠎⠜ ⠂⠻⠑ ⠜⠺! ⠘ ⠎ ⠎ ⠈⠾⠌ ⠰⠫⠎⠥⠝⠎⠜⠝ ⠞⠂ ⠝⠓⠈ ⠆
⠡⠇⠌ ⠲⠲ ⠑⠅ ⠅⠜⠞ ⠇⠊⠡⠥⠏⠥⠗⠥⠅⠜ ⠙⠕⠎⠗⠇⠜⠞
⠅⠊⠡⠥ ⠎⠈⠗⠔⠲⠲⠲⠲⠲⠲ ⠏⠥⠗⠥⠿⠎⠂ ⠎⠈⠞⠈⠗⠔⠅⠑
⠎⠸⠅⠈⠽⠜ ⠅⠊⠡⠥ ⠃⠑⠎⠊⠽⠑⠲ ⠙⠥⠓⠳ ⠏⠟ ⠚⠑⠝⠜
⠏⠳⠗⠈⠥⠍⠗⠊⠉⠊⠞ ⠞⠓⠊⠝⠜ ⠓⠄⠎⠊-⠓⠄⠎⠊ ⠃⠜⠞
⠅⠗⠌⠞⠲ ⠑⠅⠗⠜⠝⠔ ⠅ ⠞⠂ ⠝⠓⠊⠆ ⠃⠥⠴ ⠁⠅⠌ ⠜⠌⠽⠕
⠎⠈⠞⠈⠗⠔⠛⠼⠑ ⠙⠊⠎ ⠺⠜ ⠂⠻⠓⠌⠃ ⠥⠉⠊⠞ ⠃⠥⠴⠇⠅⠲
⠃⠎ ⠇⠑ ⠅⠕⠝⠕ ⠏⠞⠜ ⠝⠓⠌ ⠆⠡⠇⠌⠲ ⠑⠇⠿⠜ ⠃⠎⠑ ⠃⠕
⠇⠑⠇⠌ ⠗⠂ ⠃⠊⠇⠍⠇⠌ ⠝⠓⠊ ⠆⠲ ⠑⠇⠗ ⠇⠪ ⠆⠴⠔ ⠃⠐⠻⠇
⠚⠜ ⠗⠓⠇ ⠡⠇⠌⠲ ⠜⠊ ⠙⠊⠝ ⠁⠃⠑⠗ ⠃⠊⠿⠕ ⠃⠺⠕⠞⠂
ऑ⠖⠊⠎⠅ ⠛⠜⠻⠔ ⠣⠗ ⠡⠕⠻⠊ ⠜⠃ ⠌⠲ ⠜⠂⠞' ऑ⠖⠊⠎⠍⠑
⠅⠕⠟⠔ ⠛⠜⠻⠔ ⠡⠇⠌ ⠓⠑ ⠝⠓⠊⠆⠲ ⠕ ⠖⠑⠗ ⠡⠻⠔ ⠙⠊⠎
⠙⠑⠨⠇⠅ ⠲⠲⠲⠲ ⠏⠪⠎⠑ ⠝⠪! ⠑⠅ ⠾⠜ ऑ⠶⠢ ⠜⠃⠊ ⠅'
⠕⠅⠗⠜ ⠇⠛ ⠗⠳⠅⠇⠌ ⠜ ⠫⠈⠗⠜⠊⠧⠗ ⠔⠩⠜⠗⠜ ⠅⠑⠇⠅⠌
⠃⠌⠂ ⠇⠑⠇⠲ ⠿⠞⠞⠈⠗⠧⠞⠕ ऑ⠶⠢ ⠍⠑ ⠃⠌⠎ ⠛⠑⠇
⠃⠊⠝⠜ ⠅⠊⠡⠥ ⠎⠕⠉⠝⠑ ⠇⠜⠅ ⠑⠗⠑⠢ ऑ⠶⠢ ⠉⠇⠌⠞
⠗⠓⠇⠌⠲ "⠍⠌⠫⠍! ⠜⠑⠜⠄ ⠛⠇⠜ ⠚⠛⠓ ⠏⠗ ⠺⠄ ⠂⠻
⠡⠇⠓⠥⠄⠲ ⠕⠎⠃⠏⠔⠃ ⠣⠗⠃ ⠊ ⠈⠎ ⠈⠗⠂⠿⠇ ⠏⠓⠂⠲

[illegible]

⠆ ⠑ ⠎⠜⠍⠝⠑), ⠝⠔ ⠙⠊⠸ ⠹ ⠔-110023 ⠍⠕⠲ 9810811850 / 8178216239 ⠔-⠍⠑⠸ : writetokmanoj@gmail⠲com

⠁ ⠏⠝⠍ ⠆⠞⠧ ⠈⠼ editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲

३⠲⠏⠙ ⠈⠽ ⠅⠼ ⠈⠫

३⠲१⠲⠗⠜⠚ ⠅ ⠊⠩⠕⠗ ⠍⠊⠩ ⠈⠗-⠮⠕ ⠅⠜

३⠲२⠲⠜⠩⠔⠯ ⠈ ⠝⠉⠊⠝ ⠈⠓⠜⠗-⠙⠳ ⠾⠜ ⠛⠚⠇

३⠲१⠲⠗⠜⠚ ⠅ ⠊⠩⠕⠗ ⠍⠊⠩ ⠈⠗-⠮⠕ ⠅⠜

⠗⠜⠚ ⠅ ⠊⠩⠕⠗ ⠍⠊⠩ ⠈⠗, ⠗⠊⠾⠜⠿⠗ ⠈⠫ ⠉⠔⠗ ⠚⠑⠝⠗⠸ ⠍⠌⠝⠑⠚⠗ (⠔), ⠃ ⠌⠲⠑⠎⠲⠑⠝⠲⠑⠸ ⠲(⠍⠥ ⠅ ⠈⠾⠜⠸ ⠾),

⠃⠕ ⠚⠝⠕ ⠕⠓⠊ ⠝⠜ ⠁ ⠡⠊ ⠏⠗⠎⠇ ⠲

⠁ ⠞⠊ ⠹⠊ -⠎⠞ ⠈⠅ ⠜ ⠗ ⠍⠑ ⠧ ⠈⠽⠎ ⠈⠞ ⠇ ⠕ ⠅,
⠅ ⠊ ⠕ ⠜⠗ ⠝⠓⠊, ⠕ ⠎ ⠃ ⠁ ⠡⠊ ⠩⠺,
⠁ ⠧⠎⠗ ⠚ ⠨⠝⠑ ⠘⠑⠾ ⠛⠑⠇ ⠌,
⠡⠕ ⠻⠌⠞ ⠝⠓⠊ ⠁ ⠡⠊, ⠮⠕ ⠅⠜ ⠅ ⠑ ⠓⠺⠲

⠡⠙ ⠈⠍ ⠃⠗⠇ ⠑⠓⠊ ⠜⠛⠗⠔ ⠍⠑,
⠧⠊ ⠩ ⠈⠧⠜ ⠎ ⠅'⠗⠅ ⠈⠞ ⠃ ⠓⠜ ⠕⠇ ⠚⠜ ⠊⠡,
⠍⠔ ⠺⠛⠗ -⠍⠔ ⠺⠛⠗ ⠛⠔ ⠞⠛⠜ ⠃ ⠊, ⠡⠇ -
-⠧⠊ ⠚⠽ -⠥⠞ ⠈⠎⠧ ⠍⠝⠜ ⠕⠇ ⠚⠜ ⠊⠡⠲

⠍⠥⠙⠜, ⠅ ⠇ ⠰⠅ ⠧⠊ ⠩ ⠈⠧⠜⠎⠣⠜ ⠞ ⠅ ⠑,
⠎⠜ ⠾⠇ ⠈ ⠡⠊ ⠚⠅ ⠗ ⠅ ⠏⠜ ⠗,
⠅ ⠑ ⠏⠞⠊ ⠜⠕⠞ ⠕⠅ ⠗⠜ ⠏⠥⠝⠊,
⠅ ⠑, ⠅ ⠗⠞ ⠏⠥⠝ ⠄ ⠕⠅ ⠗⠜ ⠎ ⠈⠧⠔ ⠅ ⠜ ⠗?

⠁ ⠏⠞ ⠍ ⠰⠞⠧ ⠈⠾ editorial⠲staff⠲videha@gmail⠲com ⠏⠗
⠏⠺⠜⠧⠲

३⠲२⠲⠜⠩⠔⠯ ⠈ ⠝⠉⠌⠝ ⠈⠒⠜⠗- ⠙⠳ ⠾⠜ ⠛⠚⠇

⠜⠩⠔⠯ ⠈ ⠝⠉⠌⠝ ⠈⠒⠜⠗

⠙⠳ ⠾⠜ ⠛⠚⠇

१

⠅⠊⠉⠝⠑ ⠛⠑⠇⠌ ⠚⠊ ⠰⠙⠜ ⠅⠜⠇
⠇ ⠛⠥⠜ ⠃⠛⠥⠜ ⠚⠓⠗⠔⠇ ⠜⠇

⠃⠔⠞⠗ ⠇ ⠛⠇ ⠌ ⠅ ⠎⠛⠗ ⠉⠔⠾
⠃ ⠜⠓⠗ ⠅⠜⠇ ⠔ ⠅ ⠜⠙⠕ ⠹⠜⠇

⠊⠍ ⠁ ⠓⠗ ⠉⠳⠃ ⠌ ⠁ ⠛⠃ ⠑ ⠣⠜⠌

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⠙⠳ ⠾⠜ ⠁⠇ ⠛-⠁⠇ ⠛⠇ ⠣⠥⠅ ⠑⠄ ⠙⠔⠗ ⠁⠣ ⠍⠜⠝⠇ ⠛⠑⠇
⠁ ⠡⠊⠲ ⠔ ⠃ ⠓⠗⠑ ⠍⠔⠗ ⠁ ⠡⠊⠲ ⠔ ⠃ ⠓⠗⠑ ⠍⠔⠗ ⠁ ⠡⠊⠲
⠁ ⠏⠝ ⠍ ⠆⠞⠧ ⠁⠽ editorial⠲staff⠲videha@gmail⠲com ⠏⠗
⠏⠺⠜⠥⠲

४⠲⠎ ⠆⠎ ⠁⠅ ⠂⠗⠞ ⠅⠼ ⠁⠣

४⠲१⠲⠫⠜⠲ ⠙⠔⠏⠊⠅⠜- ⠉⠍ ⠁⠏⠳⠎⠜⠓⠊⠞ ⠁⠿⠿⠩⠕
⠧⠊⠇ ⠜⠎ ⠄(⠯⠯ ⠁⠺⠕⠉ ⠁⠡⠧⠜⠎ ⠄)

४⠲१⠲⠫⠜⠲ ⠙⠔⠏⠊⠅⠜- ⠉⠍ ⠁⠏⠳⠎⠜⠓⠊⠞ ⠁⠿⠿⠩⠕
⠧⠊⠇ ⠜⠎ ⠄(⠯⠯ ⠁⠺⠕⠉ ⠁⠡⠧⠜⠎ ⠄)
⠉⠍ ⠁⠏⠳⠎⠜⠓⠊⠞ ⠁⠿⠿⠩⠕ ⠧⠊⠇ ⠜⠎ ⠄
(⠯⠯ ⠁⠺⠕⠉ ⠁⠡⠧⠜⠎ ⠄)

⠫⠜⠲ ⠙⠔⠏⠊⠅⠜
(⠎ ⠁⠧⠞⠝ ⠁⠞ ⠁⠗⠇ ⠑ ⠎⠊⠅ ⠜ ⠧⠑⠙⠧⠞⠔-

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'⠞⠞⠕ ⠓⠝⠳⠍⠜⠝⠲⠲⠲⠲⠲⠉⠜⠗⠼⠜⠝⠜⠰'
⠎⠥⠝⠈⠙⠗⠅⠜⠼⠈⠫

⠅⠈⠗⠍⠩⠠⠲⠲
⠁⠏⠝ ⠍⠰⠞⠧⠈⠽ editorial⠲staff⠲videha@gmail⠲com ⠏⠗
⠏⠺⠜⠥⠲